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THE COLLECTION SEASON 2

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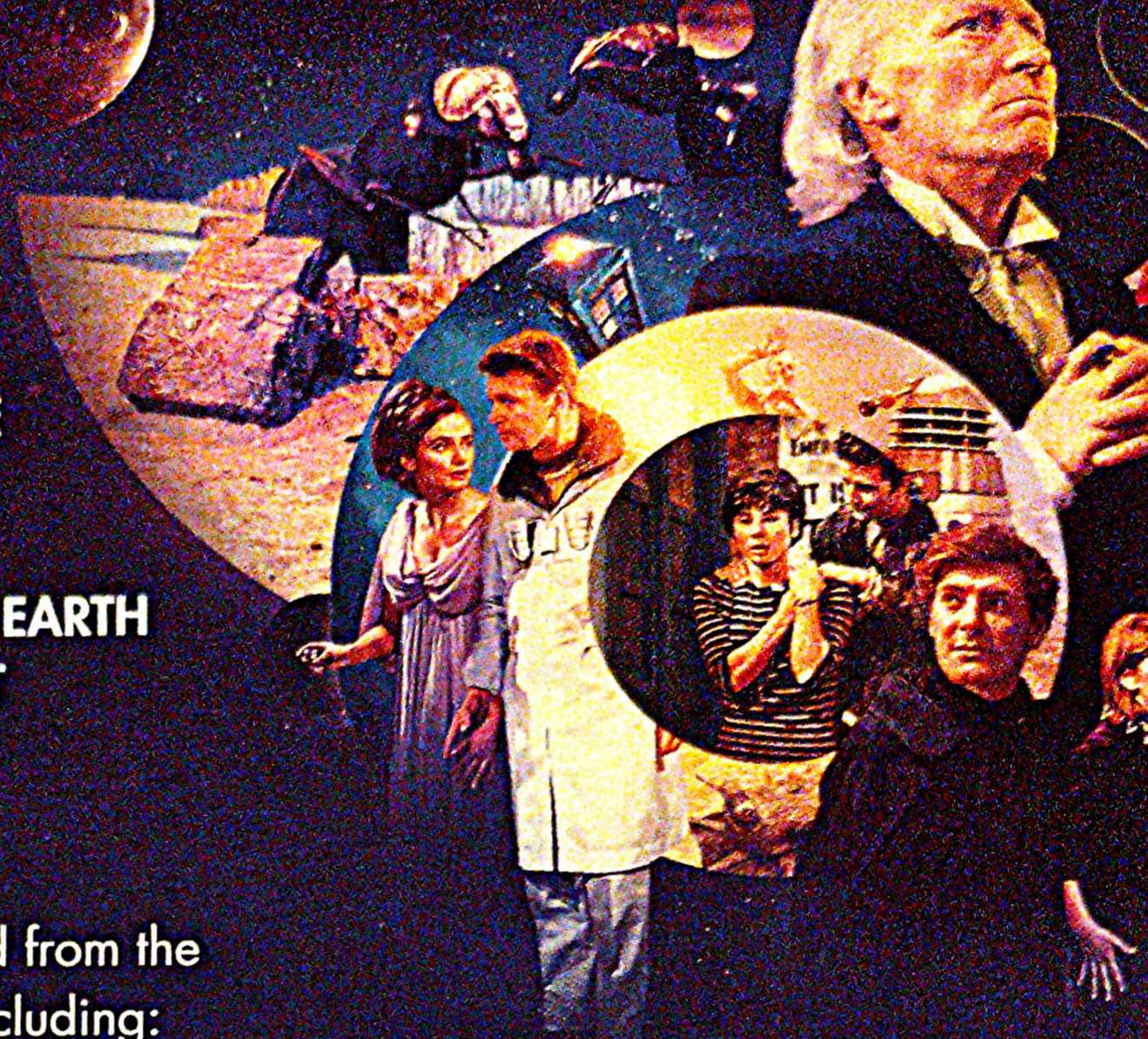

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All nine stories, with picture and sound newly restored from the best available sources, plus hours of extra material including:

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ach disc also features extensive Special Features previously released on DVD including OCUMENTARIES, FEATURETTES, AUDIO COMMENTARIES, UPDATED SPECIAL EFFECTS, ISOLAT USIC SCORES, INFO TEXT AND MUCH MORE.

STARRING **WILLIAM HARTNELL, CAROLE ANN FORD, WILLIAM RUSSELL, JACQUELINE HILL** AND **MAUREEN O'BRIEN**

ASPECT RATIO	MAIN SOUNDTRACK	FEATURE LENGTH	SUBTITLES	AUDIO NAVIGATION
1080i/16:9 & 4:3	English, DTS HD MA	950mins approx.	English for the Hard of Hearing	Available on this release

SPECIAL FEATURES	ASPECT RATIO	MAIN SOUNDTRACK	SUBTITLES
	16:9 & 4:3	English, DTS HD MA	English for the Hard of Hearing

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ontent was originally broadcast in 1964 & 1965 and reflects the ge and attitudes of the time. Some viewers may find this offensive.

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DOCTOR WHO

THE COLLECTION SEASON 2

A FUTURE SECURED

WELCOME TO SEASON 2

Sixty years on, *Doctor Who*'s enduring legacy is fueled by its constant on-screen renewal, with new Doctors and companions refreshing the series at regular intervals. That change started here, with the programme's second season. During the course of its 39 episodes, all three original companions – Susan, Ian and Barbara – departed the series. *Doctor Who* was able to weather this storm, however, largely owing to the popularity of the Daleks who had been a hit with the public the previous year; both stories that saw cast departures would sweeten the pill by bringing back the Doctor's most famous foes. To fill the vacancies of the regular cast, two new companions arrived; fresh-faced Maureen O'Brien and Peter Purves, who would form a delightful partnership as Vicki and Steven alongside William Hartnell's iconic First Doctor.

Significant changes were also happening behind-the-scenes, with the regular team of producer Verity Lambert and story editor David Whitaker both moving on during the course of the series. Incoming Dennis Spooner, in his sole season as story editor, sought to experiment with the programme's narrative in an effort to widen its appeal.

For its season premiere, *Doctor Who* finally tackled one of the first ideas pitched for the programme, in an ambitious adventure that saw the TARDIS crew shrunk to miniscule size. Terry Nation's blockbuster *The Dalek Invasion Of Earth* followed, firmly cementing the Daleks at the heart of the show while writing out the series very first companion. *The Rescue* introduced Susan's replacement as the Doctor, Ian and Barbara took the orphaned Vicki under their wing. Humour was brought to the fore in *The Romans*, arguably the programme's sole dalliance with farce. *Doctor Who* was pushed to its science-fantasy limits in *The Web Planet*, went pseudo-Shakespearean for *The Crusade*, attempted epic action/adventure in *The Chase* and blended historical fact with science fiction in *The Time Meddler*.

As the season was transmitted, 'Dalekmania' swept the nation – with thirteen weeks of TV exposure in *The Dalek Invasion Of Earth*, *The Space Museum* and *The Chase*, the Daleks were hardly ever out of the public eye. Merchandise was flying off shelves and there was even a major motion picture adaptation – *Dr Who And The Daleks* - to look forward to in the summer.

But despite this success, production of *Doctor Who* remained a constant challenge for the in-house team, with their ambitions for the series constantly thwarted by the limited budget and lack of resources. This frustration very nearly led to the show's cancellation but iron-willed Verity Lambert fought for its survival. Our hero – and the first of many.

You hold in your hands the result of the team's determination, passion and imagination – nine ambitious, magical adventures made with love on a shoestring budget in tiny studios, that helped cement our favourite programme's future.

DOCTOR WHO

Starring William Hartnell

PLANET OF GIANTS

by Louis Marks

The TARDIS doors open accidentally while the ship is still in flight. Although they have arrived back on Earth in the 1960s, a time they have been trying to return to since they all met, the travellers soon realise that something is very wrong. The Doctor, Ian, Barbara and Susan discover that they have all been reduced in size and the world they are now exploring has dangers at every turn...

SPECIAL FEATURES

• **Commentary** with vision mixer Clive Doig, special sounds creator Brian Hodgson, make-up supervisor Sonia Markham and floor assistant David Tilley. Moderated by Mark Ayres • **Episodes 3 and 4 Reconstruction** The final two episodes of **Planet of Giants** were edited into a single episode for transmission. Using the original scripts, newly recorded dialogue and animation, this feature gives viewers an idea of how the original four-part version might have appeared • **Rediscovering The Urge to Live** The team behind the reconstruction explain how it was put together • **Suddenly Susan** • **The Lambert Tapes – The Doctor** • **Prop Design Plans** (DVD-ROM) • **Radio Times Listings** (DVD-ROM) • **Optional Arabic Mono Audio** • **Production Information Subtitles** • **Photo Gallery** • **Coming Soon Trailer** • **Digitally Remastered Picture and Sound Quality**

Sleeve text by Morag Laing. Cover by Lee Binding.

This story was originally broadcast on BBC1 between 31st October – 14th November 1964
Produced by **Verity Lambert** Directed by **Mervyn Pinfield** and **Douglas Camfield**
Incidental Music by **Dudley Simpson**

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ASPECT RATIO	MAIN SOUNDTRACK	FEATURE LENGTH	REGION	SUBTITLES	AUDIO NAVIGATION
4:3	English Mono	73 mins approx	2 Black & White PAL UK	English for the Hard of Hearing	Available on this release

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Dual Layer Format.

PG — Contains mild violence

PARENTAL GUIDANCE. General viewing but some scenes may be unsuitable for young children.

PLEASE NOTE: the cert has been raised to a PG, due to the trailer getting a higher cert than the episodes, commentaries & extras.

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DOCTOR WHO

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DOCTOR WHO

PLANET OF GIANTS

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The WILLIAM HARTNELL Years 1963-66

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PLANET OF GIANTS
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DISC ONE

PLANET OF GIANTS

THREE EPISODES 1. PLANET OF GIANTS 2. DANGEROUS JOURNEY 3. CRISIS
STORY CODE J BROADCAST 31 OCTOBER 1964 – 14 NOVEMBER 1964
WRITTEN BY LOUIS MARKS PRODUCED BY VERITY LAMBERT DIRECTED BY MERVYN PINFIELD

A quaint English house becomes a treacherous new world for the Doctor and his companions when they are miniaturised...

AUDIO COMMENTARY
With vision mixer Clive Doig, special sounds creator Brian Hodgson, make-up supervisor Sonia Markham and studio floor assistant David Tilley. Recorded in 2011.

ARABIC SOUNDTRACKS
Watch with optional foreign language dubs.

INFO TEXT
Production insights and trivia delivered via an optional subtitle track.

EPISODE RECONSTRUCTIONS
Planet Of Giants was made as a four-part story, but its last two episodes were consolidated during editing to improve pacing. This special feature reconstructs the original episodes, *Crisis* and *The Urge To Live*.

MAKING THE RECONSTRUCTIONS

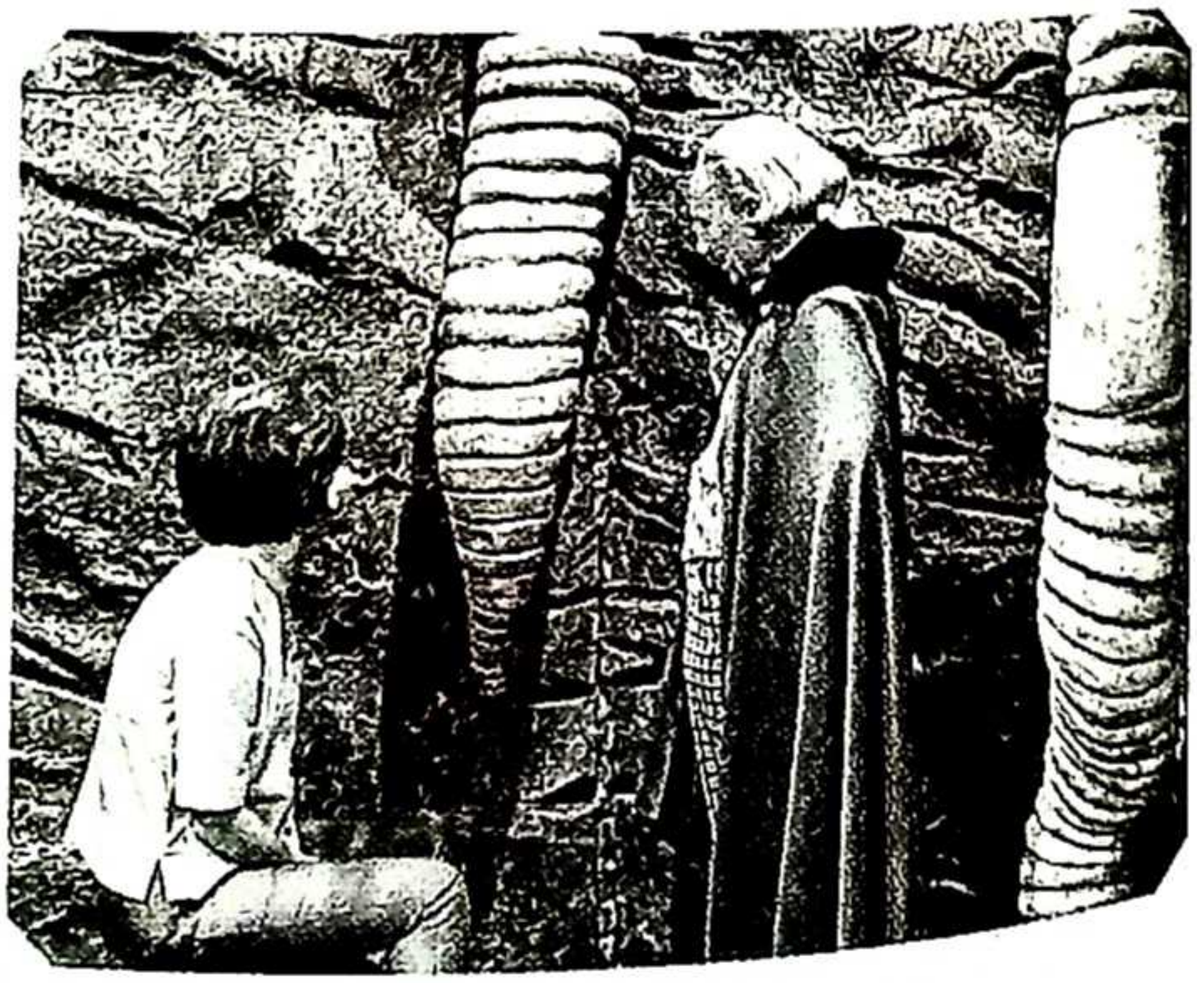
IN CONVERSATION
Matthew Sweet talks to William Russell (Ian).

HD PHOTO GALLERY

PDF WRITTEN ARCHIVE
Includes BBC Production documents, scripts, design drawings, floor plans, the *Dr Who Annual 1966* and more.

DEVELOPMENT

The idea of a story which involved the Doctor and his companions shrunk in size had been mooted early on in the programme's development process – with BBC staff writer CE Webber suggesting *The Giants* as the second story of the opening season. Although the idea remained a favourite of Sydney Newman's (the BBC's Head of Drama and unofficial godfather of *Doctor Who*), it was temporarily shelved due to its effects requirements and lack of story. Another writer, Robert Gould, was later given the idea to develop in September 1963, planned to be recorded as the fourth serial, but he struggled with the concept and parted ways with the programme. It was script editor David Whitaker who brought on the story's eventual writer, Louis Marks, having met him through the Screen Writers' Guild.



Marks later told *Doctor Who Magazine* that the programme "was a good and reputable thing to be involved with, and it was thought of as a hugely innovative and stimulating series to work on." He was commissioned to write four scripts for a story called *The Planet Of Giants* on Monday 11th May 1964, and drew inspiration from a landmark study by marine biologist Rachel Carson into the damage inflicted by humanity on the environment.

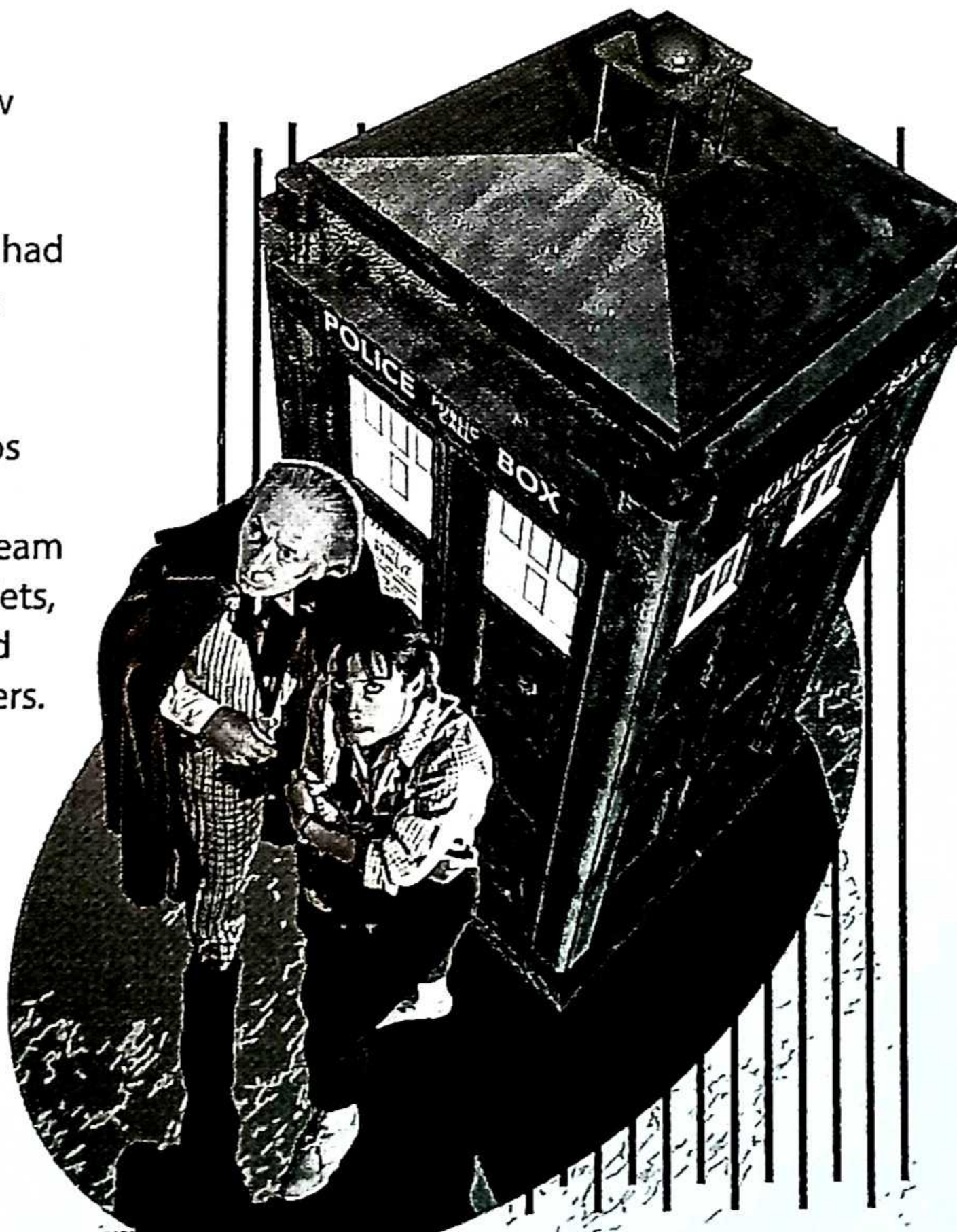
PRODUCTION

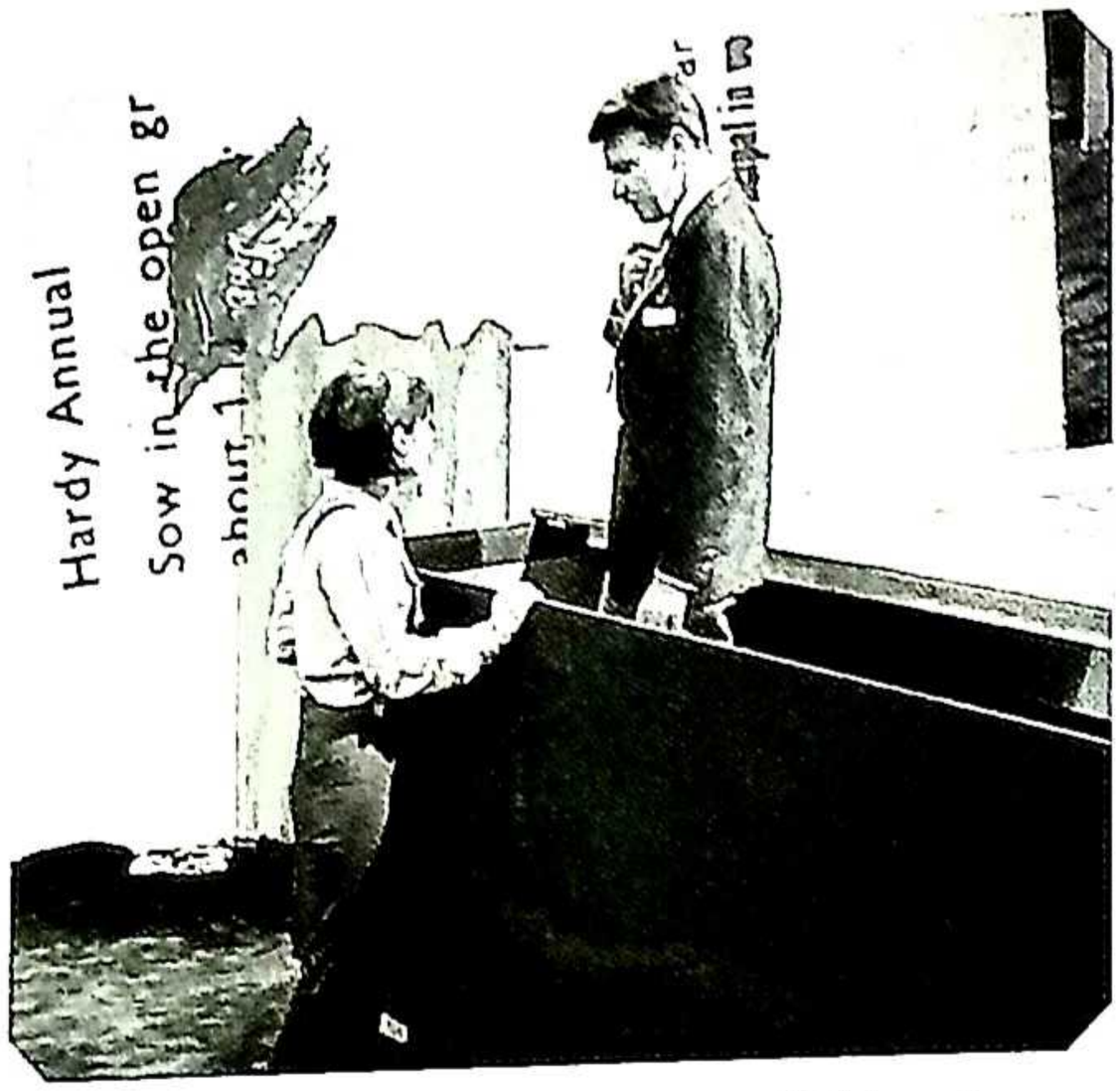
Planet Of Giants was recorded as the penultimate production of the Season 1 recording block, with the series' associate producer Mervyn Pinfield assigned to direct. Raymond P Cusick was assigned as designer; he had worked on the programme since the second serial, when he had designed the Daleks. Cusick told *DWM* that this new 'miniscules' story "needed a lot of careful planning. We didn't have CSO (colour separation overlay, or blue-screen) so we had to use some giant props and a lot of back projection."

Pre-filming of special effects work was carried out at the BBC's Ealing Film Studios from Thursday 23rd July for a week; shots included the TARDIS materialisation, a stream of water for the drainpipe sequence, gas jets, various explosions, footage of the cat, and material involving the character of Smithers. On Thursday 30th July, the regular cast of William Hartnell, Carole Ann Ford, William Russell and Jacqueline Hill attended a pre-filming day alongside giant props, but this footage was deemed unsatisfactory and reshot two weeks later.

All four episodes were recorded on consecutive Friday nights, commencing August 21st in Studio 4 at the BBC's Television Centre. William Russell had fond memories of this particular serial: "I can remember a scene in a matchbox, and for the matches they had these enormous telegraph poles laid out. I had to do some jumping around on those, like log-rolling in the Canadian Rockies. But the sets were always marvellous and the appeal of it from our point of view was that you never quite knew what was going to happen."

The fourth episode, *The Urge To Live*, saw a new director join the series. It wasn't unusual at this time for the same story to be directed by two different people, and with Mervyn Pinfield occupied, Douglas Camfield was brought in to replace him. Camfield had worked as a production assistant on two





Doctor Who serials (*An Unearthly Child* and *Marco Polo*), during which he had directed several film insert sequences. Producer Verity Lambert was impressed with his work on *The Urge To Live* and requested to use him again in future. Composer Dudley Simpson was also hired to provide music for the serial, beginning a partnership with *Doctor Who* that would last sixteen years.

Although it was taped during *Doctor Who's* first recording block, the decision was taken to hold transmission of *Planet Of Giants* and the following story back, to open the programme's second season after a six week hiatus. However, a major change to the serial would eventuate on Monday 19th October when, two weeks out from broadcast, Head Of Serials Donald Wilson decided to cut the story down from four episodes to three. His reasoning was that the final two episodes were not 'wholly satisfactory' so should be edited into one 25-minute instalment, as Verity Lambert explained to *DWM*: "We didn't have enough money to make it hold well for four. It was a combination of both lack of money and story, actually. Because we could only have a limited number of those huge sets, there wasn't enough visual incident to make the story work in four. I did the editing (and) we had to find the extra budget."

Episodes 3 and 4 were combined on 35mm film over a three-day editing session. With the original tapes wiped in the late 1960s, there is no visual or audio record of how those original instalments played out. However the scripts do exist (included here in the PDF Archive), and a recreation of these episodes was assembled for the DVD release – also included on this Blu-ray disc.

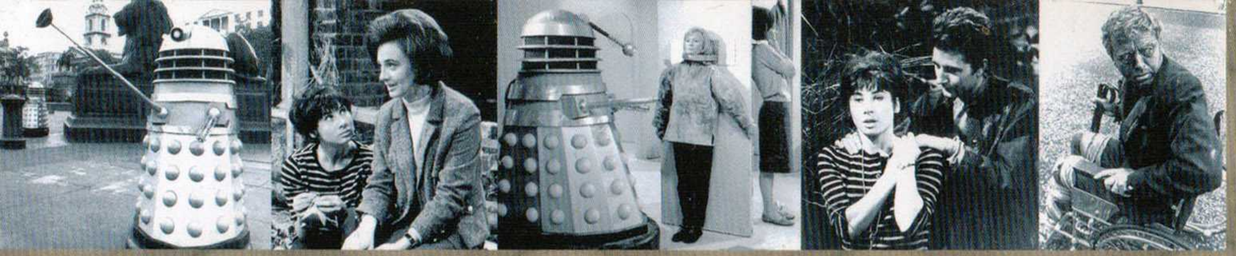
RECEPTION

By the time of its second season debut, *Doctor Who* was a bonafide hit for the BBC. David Whitaker recalled its success as "a tremendous feeling. With the job virtually dominating one's living and breathing, it totally swallowed our private lives." Actor Carole Ann Ford (Susan) felt like "a pop star. I couldn't go out of my front door without being mobbed. I certainly couldn't go shopping. It was like I'd suddenly turned into a film star. It was phenomenal."

The launch of the new season continued this success, with 8.4 million viewers tuning in for the first episode. 8.4 million returned for Episode 2, with 8.9 million watching the final instalment. In a 2014 *Doctor Who Magazine* survey of fan-favourite episodes, the story came 214th out of 241 stories with a 57% approval rating.

AFTER IMAGE

Planet Of Giants was adapted by Terrance Dicks for Target Books in January 1990. The final First Doctor novelisation to be released, this featured several sequences excised from the transmitted version. The story was issued on VHS in January 2002, and on DVD in August 2012.



DOCTOR WHO

Starring William Hartnell

THE DALEK INVASION OF EARTH

by Terry Nation

Arriving in a devastated London in the middle of the 21st century, the Doctor, Ian, Barbara and Susan discover that the Daleks have invaded Earth. Will the human race be enslaved by the evil Daleks, or can the Doctor stop their audacious plans and save mankind from extermination...?

Special Features

- **Commentary** by William Russell, Carole Ann Ford, Richard Martin and Verity Lambert OBE
- **CGI Effects** An option to view this story with newly created, state-of-the-art special effects
- **Future Memories** A brand-new 45-minute documentary featuring interviews with the cast and crew
- **Future Visions** A look at the designs of Spencer Chapman
- **Talking Daleks** A new documentary looking at the creation of the Dalek voices
- **Now and Then** The serial's locations revisited, 40 years on
- **Script to Screen** A unique look at the way this story was shot in studio
- **Whatever Happened to ... Susan?** A complete BBC Radio play starring Jane Asher as Susan
- **Rehearsal Film** Unique Super 8 footage from 1964
- **Dalek Cakes** Blue Peter's Valerie Singleton creates Dalek confections
- **TV Trailers**
- **Production Subtitles**
- **Photo Gallery**

This story was originally broadcast on BBC1 between **21st November - 26th December 1964**

Produced by **Verity Lambert**
Directed by **Richard Martin**
Incidental Music composed by **Francis Chagrin**

Whatever Happened to ... Susan? was originally broadcast on BBC Radio 4 on **9th July 1994**

Starring **Jane Asher**
Written by **Adrian Mourby**
Produced by **Brian King**

Cover by **Clayton Hickman**

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DVD VIDEO

PARENTAL GUIDANCE
General viewing, but some scenes may be unsuitable for young children

THEME / OTHER	Mild horror
LANGUAGE	None
SEX/NUDITY	None
VIOLENCE	Some, mild

Subtitles	English SDH	
DOLBY DIGITAL	MONO	Regions: 2+4 PAL UK
DVD9x2	4:3	Running time: 147 mins approx

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DOCTOR WHO

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DOCTOR WHO

THE DALEK INVASION OF EARTH

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BBC

The WILLIAM HARTNELL Years 1963-66

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DOCTOR WHO

THE COLLECTION SEASON 2

DISC TWO

THE DALEK INVASION OF EARTH

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THE DALEK INVASION OF EARTH

SIX EPISODES 1. WORLD'S END 2. THE DALEKS 3. DAY OF RECKONING 4. THE END OF TOMORROW
5. THE WAKING ALLY 6. FLASHPOINT
STORY CODE K BROADCAST 21 NOVEMBER 1964 – 26 DECEMBER 1964
WRITTEN BY TERRY NATION PRODUCED BY VERITY LAMBERT DIRECTED BY RICHARD MARTIN

The TARDIS arrives in a desolate future London, where the Doctor discovers his old enemies the Daleks have taken control...

● UPDATED SPECIAL EFFECTS
Optional CGI effects, created for the 2003 DVD release.

● AUDIO COMMENTARY
With William Russell, Carole Ann Ford, producer Verity Lambert and director Richard Martin. Recorded in 2003.

● ENHANCED SOUNDTRACK.
Watch the story with a newly-enhanced soundtrack, exclusive to this collection.

● INFO TEXT
Production insights and trivia delivered via an optional subtitle track.

● MAKING-OF DOCUMENTARY
Includes contributions from Ann Davies (Jenny), Peter Fraser (David), Bernard Kay (Tyler), Nicholas Smith (Wells), Nick Evans & Robert Jewell (Dalek Operators) and David Graham & Peter Hawkins (Dalek Voices).

● BEHIND THE SOFA
A cavalcade of companions: Carole Ann Ford (Susan), Maureen O'Brien (Vicki), Peter Purves (Steven), Wendy Padbury (Zoe), Sarah Sutton (Nyssa), Janet Fielding (Tegan), Bonnie Langford (Melanie) and Sophie Aldred (Ace) watch this classic story from *Doctor Who*'s formative years.

● DESIGN FEATURETTE
Designer Spencer Chapman recalls the making of this story.

● SCRIPT TO SCREEN
A look at how *Doctor Who* was recorded in the 1960s using clips, scripts and studio plans.

● REHEARSAL FILM
Silent colour film footage shot by Carole Ann Ford during production of the serial. Carole Ann accidentally re-used this film so the image is double-exposed.

● DALEK VOICES FEATURETTE
Voice actors David Graham, Peter Hawkins, and the Radiophonic Workshop's Brian Hodgson discuss the distinctive sound of the Daleks.

● BBC TRAILERS
Original trailers for the 1964 broadcast.

● NOW AND THEN
A return to the original filming locations.

- CAROLE ANN FORD INTERVIEW
Interviewed in 2003 about her role as the very first Doctor Who companion.

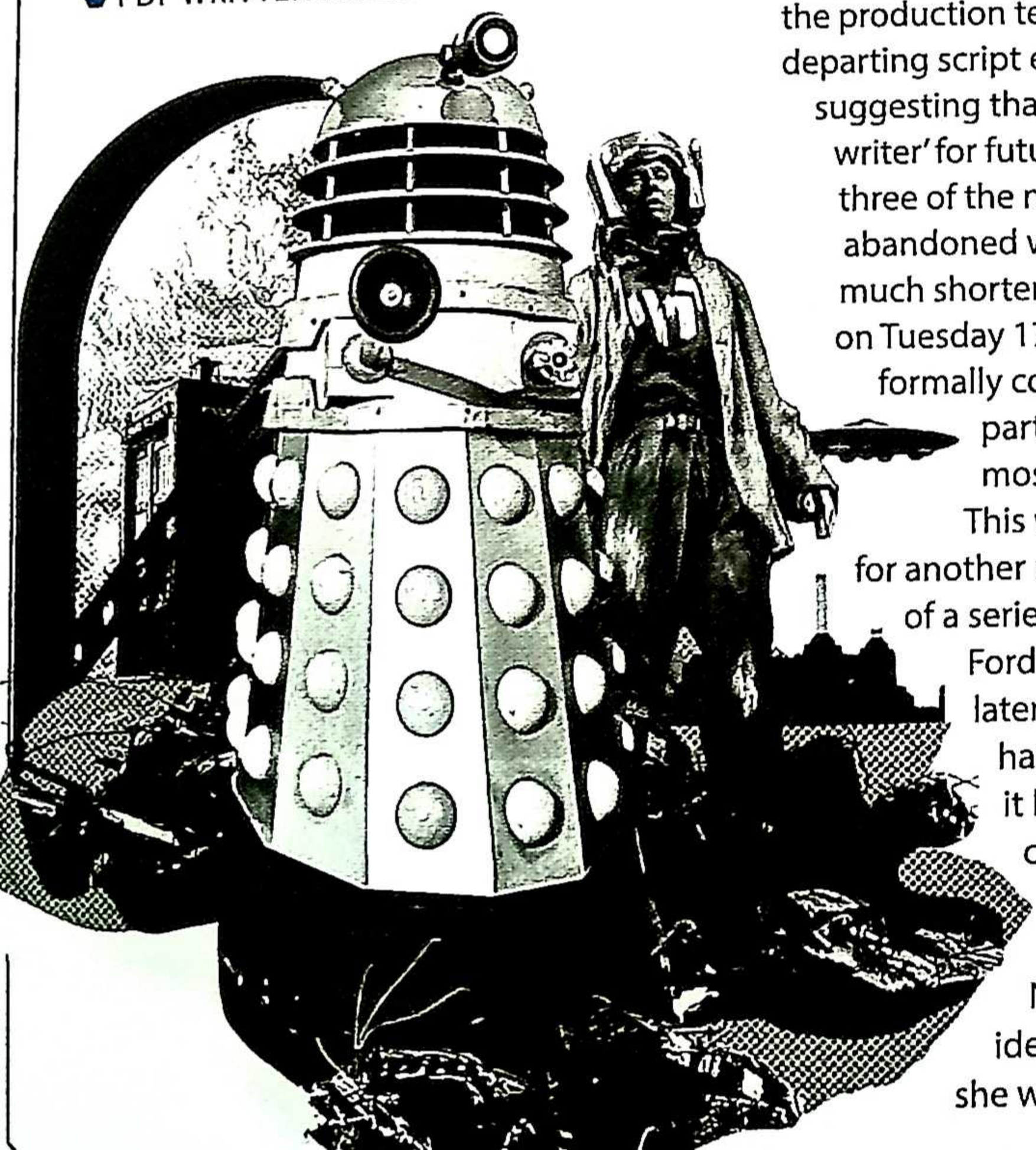
- AUDIO ARCHIVE
Whatever Happened To Susan Foreman? A radio play broadcast 09/07/94 starring Jane Asher as Susan and James Grout as Ian.

- DVD DISC INTRO & EASTER EGGS

- COMING SOON
A trailer for *The Rescue* and *The Romans*.

- HD PHOTO GALLERY

- PDF WRITTEN ARCHIVE



DEVELOPMENT

A hit with the public from their first appearance in 1963/4, a return for the Daleks was soon on the cards. Writer Terry Nation told *Doctor Who Magazine* that since he'd "killed off the Daleks, we had to use the logic that that was trillions of years into the future, and we could now go back into history and find out what they did. I thought if the menace could be brought to modern-day Earth, it would really make the Daleks supreme in the eyes of the public; actually bringing them in so we could see them crossing London Bridge, coming out of the Thames, that was the idea."

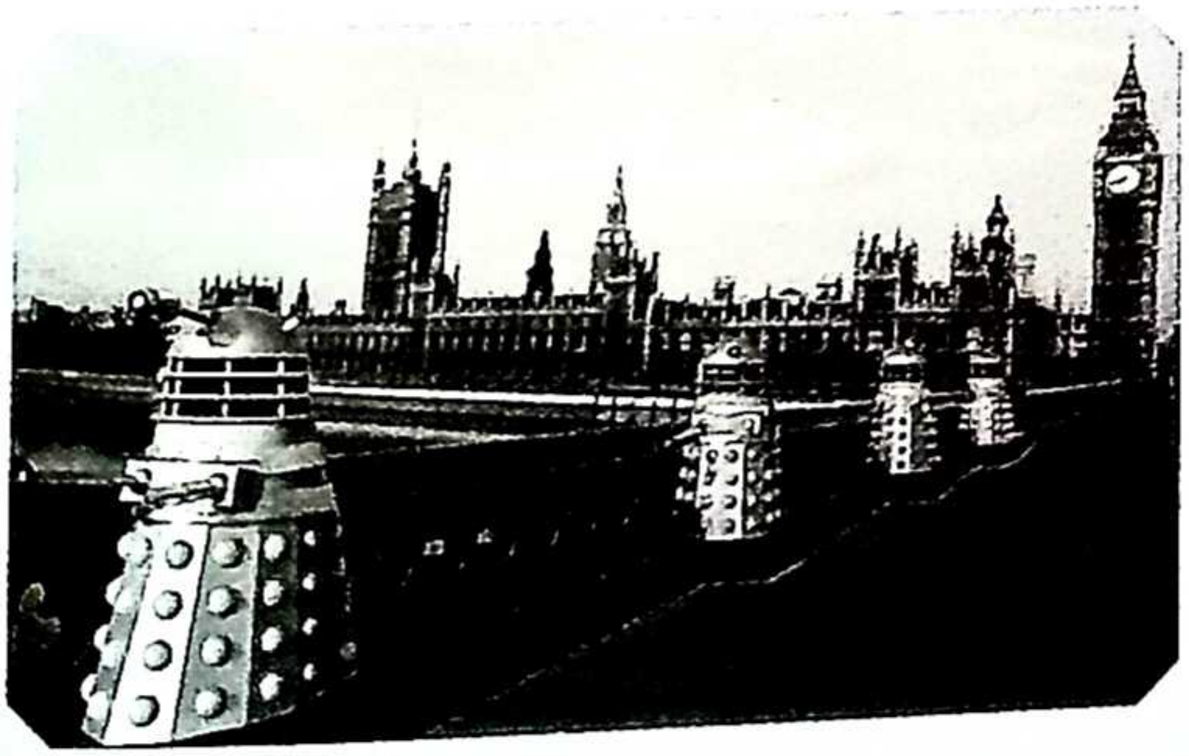
Nation had written two stories for the programme's first season – *The Daleks* and *The Keys Of Marinus*, and was regarded by the production team as fast and reliable – departing script editor David Whitaker even suggesting that Nation be made 'senior writer' for futuristic storylines, writing three of the next ten serials. This idea was abandoned when the series was given a much shorter three-month extension, but on Tuesday 17th March 1964 Nation was formally commissioned to write a six-parter featuring the return of his most famous creation.

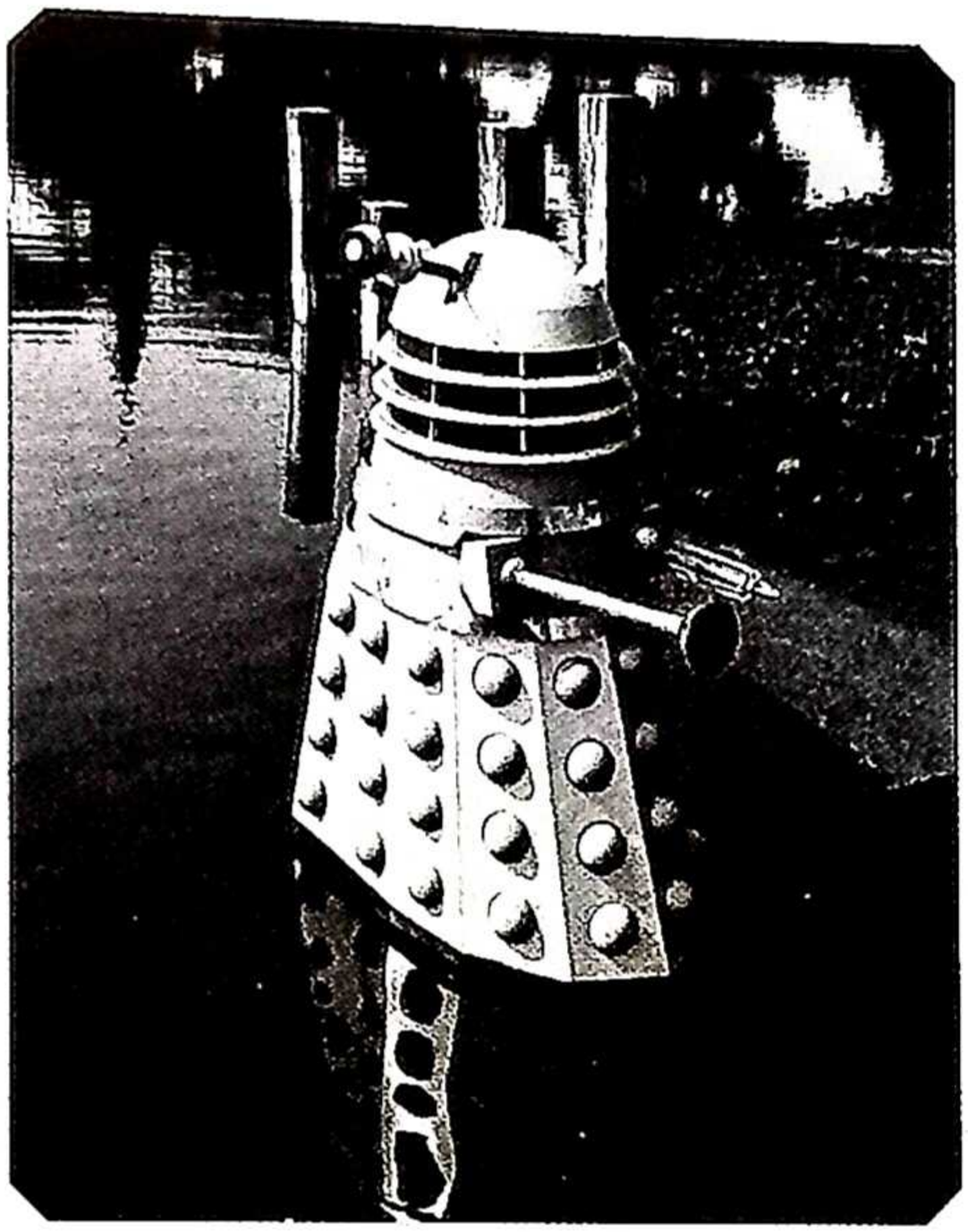
This would be a landmark serial for another reason too; the first departure of a series regular, with Carole Ann Ford deciding to move on. Ford later told *DWM* that she "would have left earlier if I could, when it became evident that the character was stuck in a rut and wasn't going to be allowed to develop. Sydney Newman wanted her to be identifiable to teenagers, which she was, except that she could

have been much more way-out. She could have been a style leader, she could've worn extraordinary clothes. I remember being in a state of rebellion almost the whole time I was doing *Doctor Who*. Each time I got a script, I just hoped and prayed that I was going to be given something different to do."

David Whitaker felt the weight of this decision: "About the last thing I had to do (as script editor) was decide how Carole Ann should be written out. It was an important decision and we gave it a lot of thought. Susan became the first girl to be married off, but she was an important break – being, of course, the Doctor's granddaughter. We knew nothing would part him from her, except the independent action of the Doctor himself. I think in the process we created one of the most moving scenes ever to be written and recorded for the series." Terry Nation also knew what a responsibility Susan's departure was; even inviting William Hartnell and Carole Ann Ford to stay with him and his wife Kate over a summer weekend to discuss his plans.

With scripts underway, Richard Martin was assigned as director; Martin had already directed four episodes of *Doctor Who* including three episodes of the Daleks' debut, and although he frequently clashed with producer Verity Lambert, everyone was aware that his frustrations were borne of his ambitions for





the programme. Actor Jacqueline Hill (Barbara) remembered "the limitations of the show used to depress him quite a lot. That meant he would push everybody, including himself, extra hard to produce a better result. It was a great show for inventive new talents and the working atmosphere was very healthy."

Despite its success, the future of *Doctor Who* was by no means assured, and there was much discussion around this time of ending the programme – primarily driven by the lack of resources and studio space provided by the BBC. These discussions had a knock-on effect with regards to the character of Susan and whether she would need to be written out after all. At the eleventh hour, facing urgent cast contract negotiations, Verity Lambert had a request approved for thirteen more episodes with an option on a further thirteen – Susan *would* depart the programme, and the short-term future of *Doctor Who* was secured.

PRODUCTION

Titled *The Return Of The Daleks*, then *The Invaders*, the Dalek rematch got underway on Sunday 23rd August 1964 with the programme's first major location shoot. Shooting on 35mm film, director Richard Martin took a minimal cast and Dalek props into central London, shooting scenes of the supposedly ravaged, deserted city at dawn. "We started at about two in the morning on a Sunday," Martin explained to *DWM*, "and the police said we had to be out by six. So we were sitting there waiting for dawn, and we did it as a running thing: Trafalgar Square, a couple of Daleks snooping around the Cenotaph, then they went whacking across Westminster Bridge with the Houses Of Parliament in the background. By this time, the first buses were coming and we were having to work around them, but (Dalek operator) Bob Jewell wouldn't go fast enough for us. I was giving him a hard time, pressing for faster, faster, faster. He was peddling like fury - absolutely hated me." A Dalek would also, memorably, be seen to rise out of the Thames for no apparent reason at the end of the first episode.

The four existing Dalek props were recalled for use in the serial; two of which had been donated to a children's home. All were refurbished, with new eyestalks, large fenders added to the base to give them more height, and a dish device attached to their backs to explain their freedom of movement (in *The Daleks*, it was established that they moved using static electricity).

Jacqueline Hill remembered the location shoot in a later *DWM* interview: "The location was just around the corner from the studios in Hammersmith. We had very little time to do it, more or less one take only, so it was just as bad as working inside. I can recall very clearly filming the sequences in and around the famous landmarks, because we shot them first thing in the morning as soon as the light came up. That was even more arduous because we had to run along pushing this wheelchair which soon lost its novelty value."

Two days later, on Tuesday 25th August, the regular cast completed another day of filming for scenes from the first episode, at and around the old Wood Lane tube station which was near-derelict having been closed since 1947. On Friday 28th, live-action filming was completed with the programme's first visit to a

quarry for scenes from Episodes 4 and 6. Model work was then undertaken on film at Riverside studios.

With the story now titled *The Dalek Invasion Of Earth*, studio recording commenced on six consecutive Fridays, taping one episode a week from 18th September, all in Riverside Studio 1. William Hartnell had to be written out of the serial temporarily when he injured his back in a fall during camera rehearsals on Episode 3. Given time off to recover, Hartnell was removed from Episode 4 during last-minute rewrites.

Once recording was complete, Carole Ann Ford bid farewell to her *Doctor Who* family, writing to Sydney Newman to thank him for casting her. In 1983 she would return for the 20th Anniversary special *The Five Doctors*, and also make a cameo appearance in the 50th anniversary drama *An Adventure In Space And Time*.

RECEPTION

Special trailers for the story were screened on BBC1 featuring the Daleks on location in London, and the programme was given the honour of its first *Radio Times* cover. The Daleks' return was a resounding success – press coverage was extensive, Dalek merchandise was ramping up and there were even plans for a big-screen remake of their first serial. Ratings catapulted to 11.4 million viewers for Episode 1, with further episodes earning figures of 12.4, 11.9, 11.9, 11.4 and 12.4 million. The story came 47th in *Doctor Who Magazine*'s 2014 story survey, with an 80% approval rating.

AFTER IMAGE

The serial was adapted by Milton Subotsky for a glossy movie release in 1966 starring Peter Cushing, titled *Daleks – Invasion Earth 2150AD*. This was the sequel to the 1965 feature film *Dr Who And The Daleks*, also starring Cushing. *Daleks – Invasion Earth 2150AD* would mark the first *Doctor Who* appearance from actor Bernard Cribbins who would return in a different role as Wilfred Mott alongside David Tennant's Doctor in several appearances from 2007's *Voyage Of The Damned*.

The Target Books adaptation of the TV serial was written by Terrance Dicks and released in March 1977. An audiobook of this novel was released in November 2009, read by William Russell. A VHS double-tape pack was issued in May 1990, with a DVD release following in June 2003. Merchandising around the Daleks and this serial was (and still is) extensive; with many action figure variants, toys, models, art prints, costumes, books and CDs released over the years. The Slyther is, meanwhile, patiently waiting for its life-changing licensing deal.

DOCTOR WHO

Starring WILLIAM HARTNELL in THE RESCUE and THE ROMANS

THE RESCUE (Originally transmitted in 2 episodes 2 - 9 January 1965)

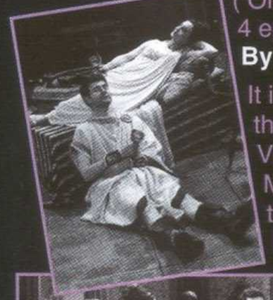
By David Whitaker

Having left Susan on Earth, the Doctor, Ian and Barbara land the TARDIS on the planet Dido in the year 2493. There they discover two humans, Bennett and Vicki, trapped in their spaceship, the only crew to survive death at the hands of the hostile Didonians.

But the Doctor is baffled: the Didonians are a peaceful nation. What has happened to change them? Why have they murdered the crew of the spaceship? Why, apart from the mysterious Koquillion, are they strangely absent?

The Doctor must find the answers - and quickly. For a rescue ship is on its way from Earth intent on revenge and time is running out for the planet...

THE ROMANS



(Originally transmitted in 4 episodes 16 January - 6 February 1965)

By Dennis Spooner

It is Italy 64AD and the Doctor's intent on a holiday. However, the atmosphere turns sour when he leaves for Rome with Vicki only to be mistaken for a murdered musician - Maximus Petullian. For Maximus is an enemy of Nero and the terrible fate that awaited him in Rome now awaits the Doctor. Meanwhile, Ian and Barbara have been abducted and sold as slaves, unable to contact the Doctor or one another. Are they doomed to spend the rest of their lives trapped in 64AD?

Events reach a climax when the time travellers are caught in the Great Fire of Rome: an inferno which will either provide the cover necessary for their escape or which will, quite literally, be the death of them...

Running time: 146 mins approx

Produced by Verity Lambert
Directed by Christopher Barry
Original black & white film

For more information on Doctor Who please send a SAE to:
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DOCTOR WHO

THE RESCUE
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THE RESCUE THE ROMANS

DOCTOR WHO

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DOUBLE VIDEO PACK

Starring WILLIAM HARTNELL

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DOCTOR WHO

THE COLLECTION SEASON 2

DISC THREE
THE RESCUE

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THE RESCUE

TWO EPISODES 1. THE POWERFUL ENEMY 2. DESPERATE MEASURES
STORY CODE L BROADCAST 02 JANUARY 1965 – 09 JANUARY 1965
WRITTEN BY DAVID WHITAKER PRODUCED BY VERITY LAMBERT DIRECTED BY CHRISTOPHER BARRY

On the planet Dido, the Doctor, Ian and Barbara meet two survivors from a crashed spaceship who are terrorised by a native alien called Koquillion.

- AUDIO COMMENTARY
With William Russell, director Christopher Barry and designer Raymond Cusick. Recorded in 2008.

- INFO TEXT

- MAKING OF DOCUMENTARY
Featuring Maureen O'Brien (Vicki), Ray Barrett (Bennett), William Russell, Christopher Barry and Raymond Cusick.

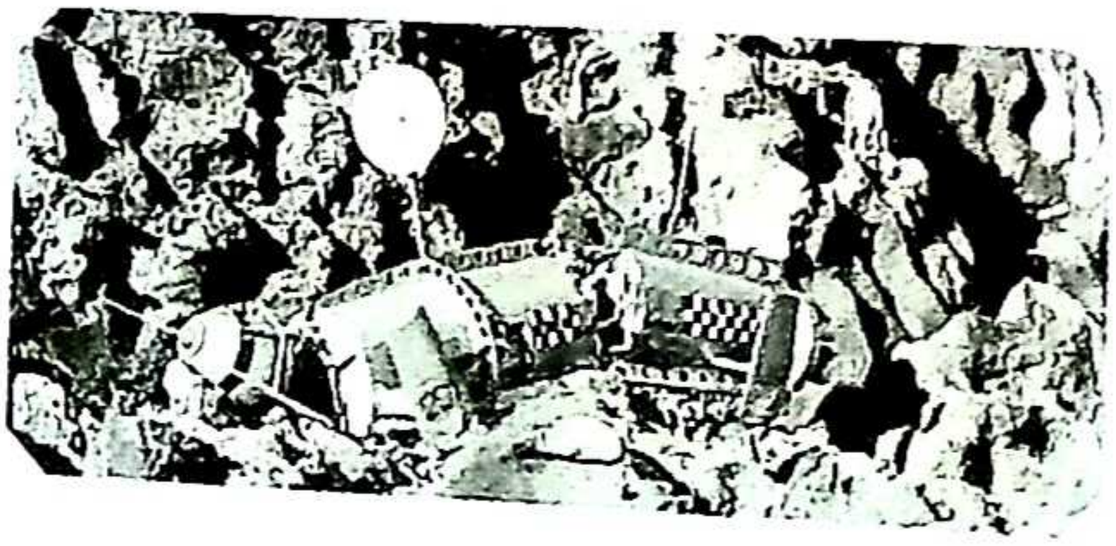
- BEHIND THE SOFA

- IN CONVERSATION
Maureen O'Brien talks extensively about her life, career, and time as Vicki in *Doctor Who.*

- THE STORYTELLER
A brand new mini-episode of classic *Doctor Who*, made to launch this Blu-ray set.

- HD PHOTO GALLERY

- PDF WRITTEN ARCHIVE



DEVELOPMENT

The main requirement for the next story was to establish a replacement for the character of Susan. Verity Lambert told *Doctor Who Magazine* that the production team "decided to build up a relationship and a whole character in a two-part story where we found this young woman, Vicki, who had been lost. We felt we wanted to keep that other-worldliness – but we needed the connection with Earth, because it looked as if Jackie Hill and William Russell might go soon too."

In August 1964, Dennis Spooner (writer of *The Reign Of Terror* during Season 1) was appointed as script editor for the programme, replacing David Whitaker. Whitaker was tasked with introducing the new regular character, originally named Valerie, then Millie, then Tanni, then Lukki, in a story set in the 25th century. "The new girl was intended to be something of a waif and stray, someone for the Doctor to adopt in place of Susan and to carry on her role in the series. I don't think *The Rescue* was a particularly inspired piece of writing, but it was a necessary one."

Producer Verity Lambert began interviewing actors for the role over the summer of 1964, and camera-tested two finalists on Thursday 10th September; Maureen O'Brien and Denise Upson. 21 year-old Maureen O'Brien won the role of the new companion, eventually

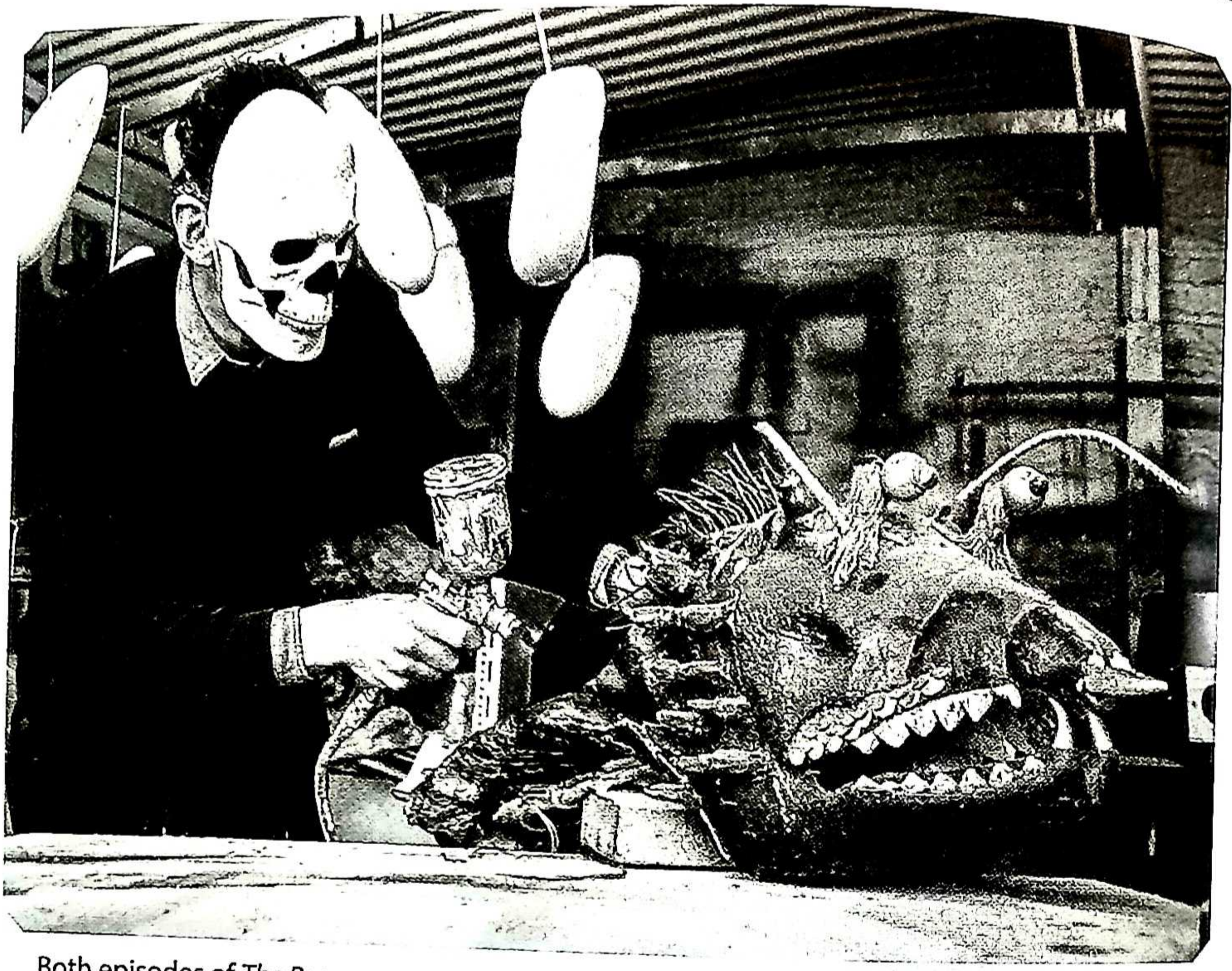
renamed Vicki. "To me it was just a job. It didn't seem that important, then suddenly there were journalists knocking at the door at seven in the morning and talking to the neighbours, and my husband and I had to climb out of the back window! It was terrifying, and I didn't know what I'd let myself in for. I had no idea that it was so enormous - I couldn't really cope with it all. They weren't paying me enough to travel by taxi everywhere, so I used to get the tube like everybody else. Sometimes people would approach me but sometimes they'd talk about me while I sat there, as though I was behind a TV screen. I hated the loss of anonymity."

Jacqueline Hill recalled that "Maureen felt nervous when she first arrived but that quickly wore off. We got on very well, although it was strange not having Carole round at first. Maureen didn't really enjoy her time with the series though, it was a bit dispiriting as it was her first big television part and I think it was a bit of a rude awakening."

It was decided that this serial would be made back-to-back with the next four-parter, *The Romans*, with the same production team in place. *Doctor Who* stalwart Christopher Barry was assigned to direct, with Raymond P Cusick returning as designer.

PRODUCTION

Pre-filming began on Monday 16th November at Ealing, with shots of the crashed model rocket. Footage was also captured of the TARDIS's arrival on the mountain ledge at the end of Episode 2 and for the opening episode of *The Romans*.



Both episodes of *The Rescue* were recorded in Riverside Studio 1, on Friday 4th and 11th December. Recording of the special effects sequence in Episode 2 where Barbara shoots Sandy went wrong when the gun discharged early in Jacqueline Hill's hand; recording was paused while she was treated for shock.

Edits were made to both *The Powerful Enemy* and *Desperate Measures* during post-production to bring the episodes to time. Discussion of these cuts, plus a detailed look at production of this serial can be found in the Info Text feature on this disc.

RECEPTION

The Rescue maintained the large viewing figures established by the preceding Dalek story; 12 million tuned in for Episode 1, rising to 13 for Episode 2. The story came 171st in *Doctor Who Magazine*'s 2014 story poll, with a 64% approval rating.

AFTER IMAGE

Actor/writer Ian Marter (who played series regular Harry Sullivan in Seasons 12 & 13) began adapting the scripts for Target Books in 1986, but died suddenly before delivering the final manuscript. The novelisation was completed by Nigel Robinson and issued in 1987. An audiobook of this adaptation was released in 2013, read by Maureen O'Brien.

The story was released alongside *The Romans* on VHS in September 1994, and on DVD in February 2009.

The TARDIS crew members have taken a break from their adventures and are enjoying a well-deserved rest in a luxury villa on the outskirts of Imperial Rome.

But in the gory grandeur that is Rome, things don't stay quiet for long. If the time-travellers can save themselves from being sold as slaves, assassinated by classical hit-men, poisoned by the evil Locusta, thrown to the lions, maimed in the arena *and* drowned in a shipwreck, they still have to face the diabolical might of the mad Emperor Nero.

As if that isn't enough, they also discover that, although Rome wasn't built in a day, it was burnt down in considerably less time . . .

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DOCTOR WHO – THE ROMANS

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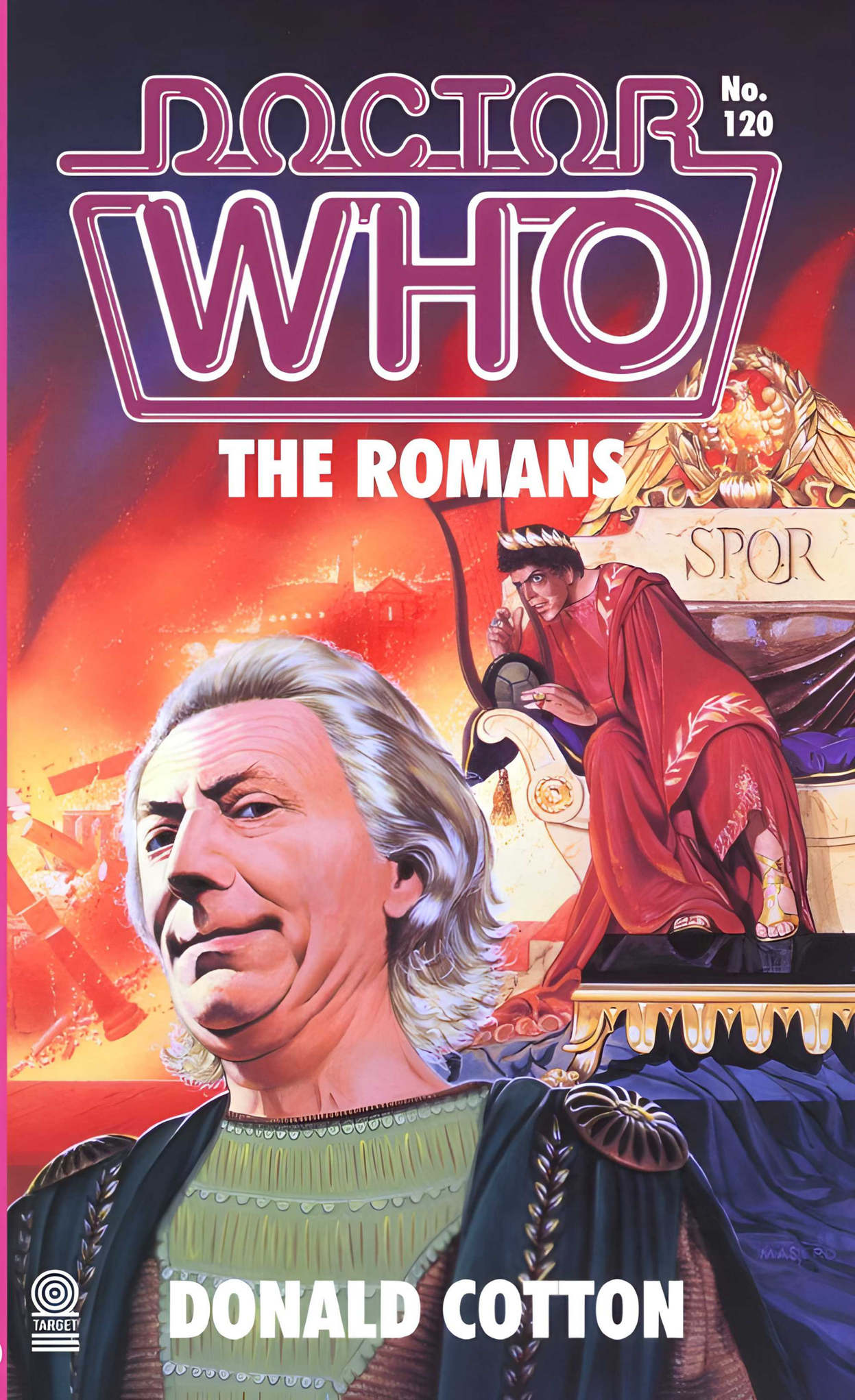

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DOCTOR WHO

THE COLLECTION

SEASON 2

DISC FOUR

THE ROMANS

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THE ROMANS

FOUR EPISODES 1. THE SLAVE TRADERS 2. ALL ROADS LEAD TO ROME 3. CONSPIRACY 4. INFERNO
STORY CODE M BROADCAST 16 JANUARY 1965 – 06 FEBRUARY 1965
WRITTEN BY DENNIS SPOONER PRODUCED BY VERITY LAMBERT DIRECTED BY CHRISTOPHER BARRY

The TARDIS crew take up residence near Rome in 64AD, where Ian and Barbara are soon kidnapped by slave traders...

● AUDIO COMMENTARY
With William Russell, Barry Jackson (Ascaris), Nick Evans (Didius), Christopher Barry and Raymond Cusick. Recorded in 2008.

● INFO TEXT

● MAKING-OF DOCUMENTARY
Christopher Barry, William Russell and others discuss the making of *The Romans*.

● BEHIND THE SOFA
Our viewing panel peel grapes and enjoy some historical *Doctor Who*.

● MODEL FEATURETTE
Christopher Barry demonstrates a studio recording session using a surviving model of the original sets and studio floorplans.

● DENNIS SPOONER PROFILE
A look back at the career of *Doctor Who's* second story editor and writer of *The Romans*.

● BLUE PETER
A Roman banquet re-enactment, broadcast 04/01/73.

● HD PHOTO GALLERY

● PDF WRITTEN ARCHIVE

DEVELOPMENT

"After the first series, we realised that the show was destined to run a long time," writer/story editor Dennis Spooner told *Doctor Who Magazine*. "You have to learn very quickly what you're going to get away with, because once it becomes established, then you can't change it. With the second series, we knew that whatever we could establish would make the boundaries for a long time to come. *The Romans* was a deliberate attempt to see how far we could go to do a comedy *Doctor Who* – almost *A Funny Thing Happened On The Way To The Forum*." Producer Verity Lambert was supportive of this plan, wanting to see how far the boundaries of the programme could be pushed.

Spooner's resulting outline used some true historical figures like Emperor Nero, woven into a largely fictitious story that would conclude with the famous fire of Rome on 19th July 64 AD. There are varying accounts of the historical truth behind this fire – it is now believed that Nero wasn't actually present in Rome when the fire started, and only travelled there when it threatened one of his palaces. Nero later blamed the blaze on the Christians, although it is strongly believed that it started accidentally, with such fires being common in Rome at the time. There were also rumours that Nero deliberately burned the city to replace it with his own creation of Neropolis.

Derek Francis was hired as the series main guest star, to play a bumbling, comedic version of Nero. Francis was a friend of Jacqueline Hill and would throw parties for the cast and crew at his home where he and his wife had a puppet theatre.

Made back-to-back with *The Rescue*, *The Romans* would share the same production team. Designer Raymond P Cusick was assigned his first and only historical *Doctor Who*, which he would later remember as his least favourite. Many of the scenic elements and props came from stock, saving valuable money for a programme that was always financially stretched.

PRODUCTION

During this time, each episode of *Doctor Who* was rehearsed from Monday to Thursday, prior to a Friday night recording session. The sharp change in tone for this story was not lost on the cast during these rehearsals - director Christopher Barry felt that "to write such a farce was a bit daring, but we all enjoyed getting as much fun out of it as possible." He recalled that William Hartnell "was less happy with the degree of farce that I allowed, though he was always good for a subtle laugh. And with a comic actor like Derek Francis, we had to play it for all the laughs we could get."

The opening episode, *The Slave Traders*, was recorded on 18th December in Riverside Studio 1, after which the cast and crew were given a week's holiday for Christmas.

When rehearsals for Episode 4 began on Monday 11th January, it was officially announced that associate producer Mervyn Pinfield would be stepping down from his position to return to his role as a BBC staff director, leaving Verity Lambert in full control of the programme.

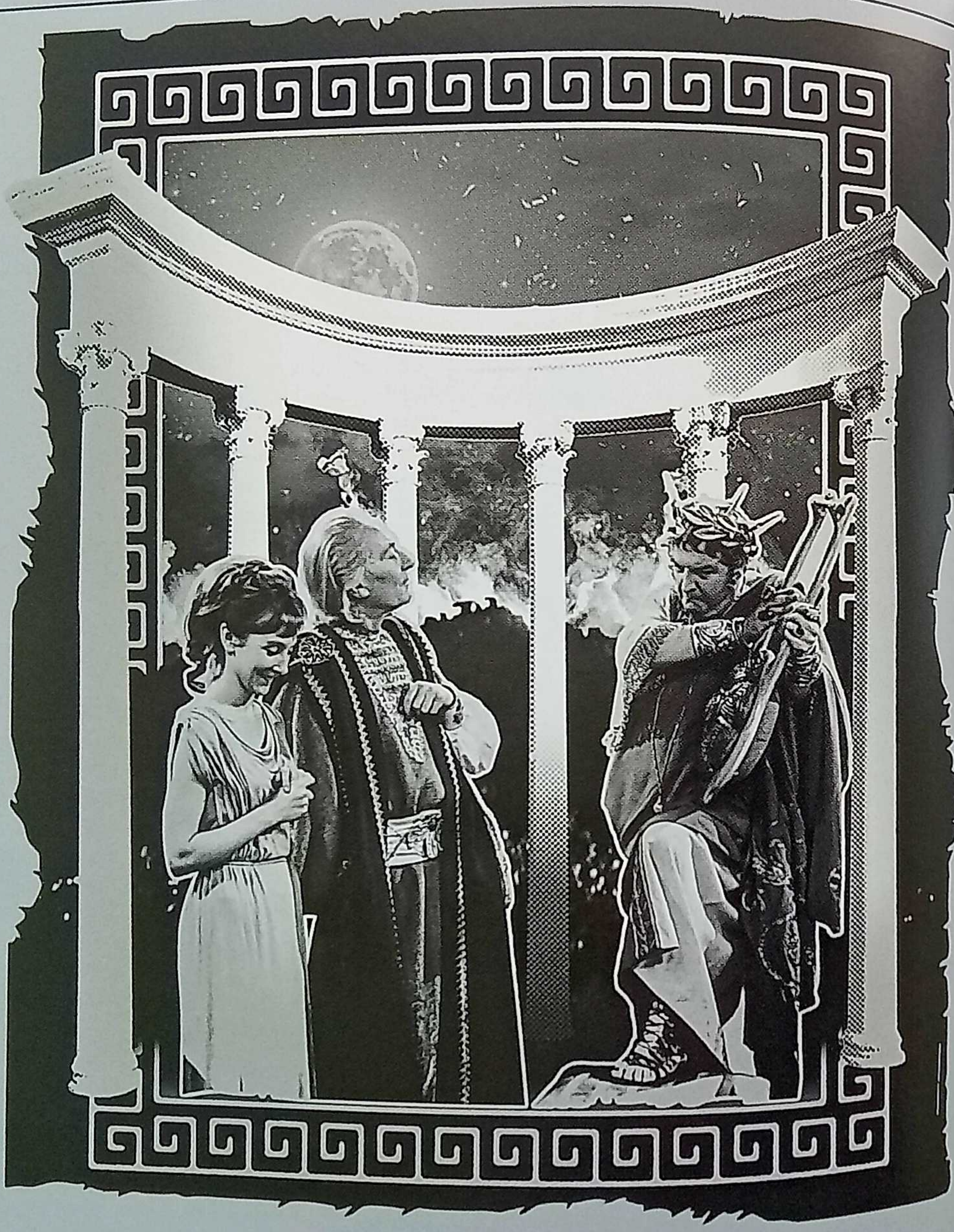
RECEPTION

Ratings for the serial varied greatly over the four-week transmission period; opening with 13 million for Episode 1, dropping to 11.5 for Episode 2, dropping further to 10 million for Episode 3 then rising again to 12 million for Episode 4. Audience appreciation figures were low, with the final two episodes earning just 50 points each out of 100. *The Romans* came 131st out of 241 stories in *Doctor Who Magazine*'s 2014 story poll, with a 70% approval rating.

AFTER IMAGE

Donald Cotton novelised *The Romans* for Target Books, veering wildly from the transmitted episodes to present the story as a series of hilarious mock historical documents.

Issued alongside *The Rescue*, *The Romans* was released on VHS in September 1994 and on DVD in February 2009. The soundtrack of the story was released on CD in May 2008 with linking narration by William Russell.



DOCTOR WHO

Starring WILLIAM HARTNELL in THE WEB PLANET

By Bill Strutton

VHS
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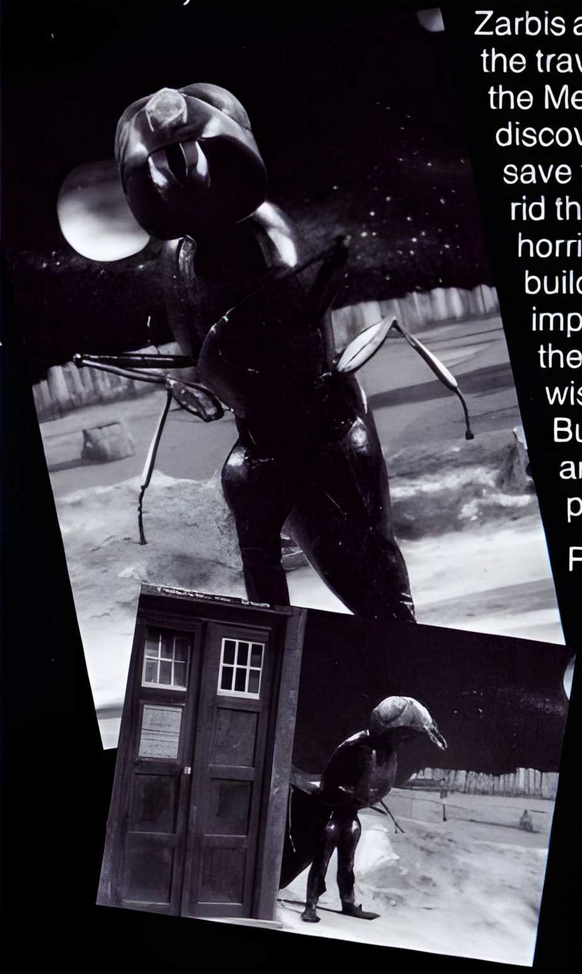
NOT TO BE SOLD SEPARATELY

Somewhere, somehow we are being slowly dragged down . . .
When the Doctor and his friends stray from their astral plane and the Tardis materialises in eerie alien surroundings, a mysterious force prevents them from leaving. Is it a natural phenomenon or some malevolent intelligence?
Uncanny occurrences are followed by encounters with the deadly Zarbis and their unknown leader, to whom the travellers fall prey. With their allies, the Menoptra, the travellers must discover how to immobilise the Zarbis, save the Menoptra from massacre and rid the planet of this powerful and horrifying evil. As a growing web building begins to envelop the planet, imprisoning the travellers in its mesh, the Doctor must consult all of his wisdom to escape its hypnotic power. But what is at the centre of the web and from where does it draw its power . . .

Running time: 71 mins approx



Produced by Verity Lambert
Directed by Richard Martin

Original unedited black and white recordings.
First transmitted 13th February-20th March 1965

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Suitable for all

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DOCTOR WHO

THE WEB PLANET PART 1

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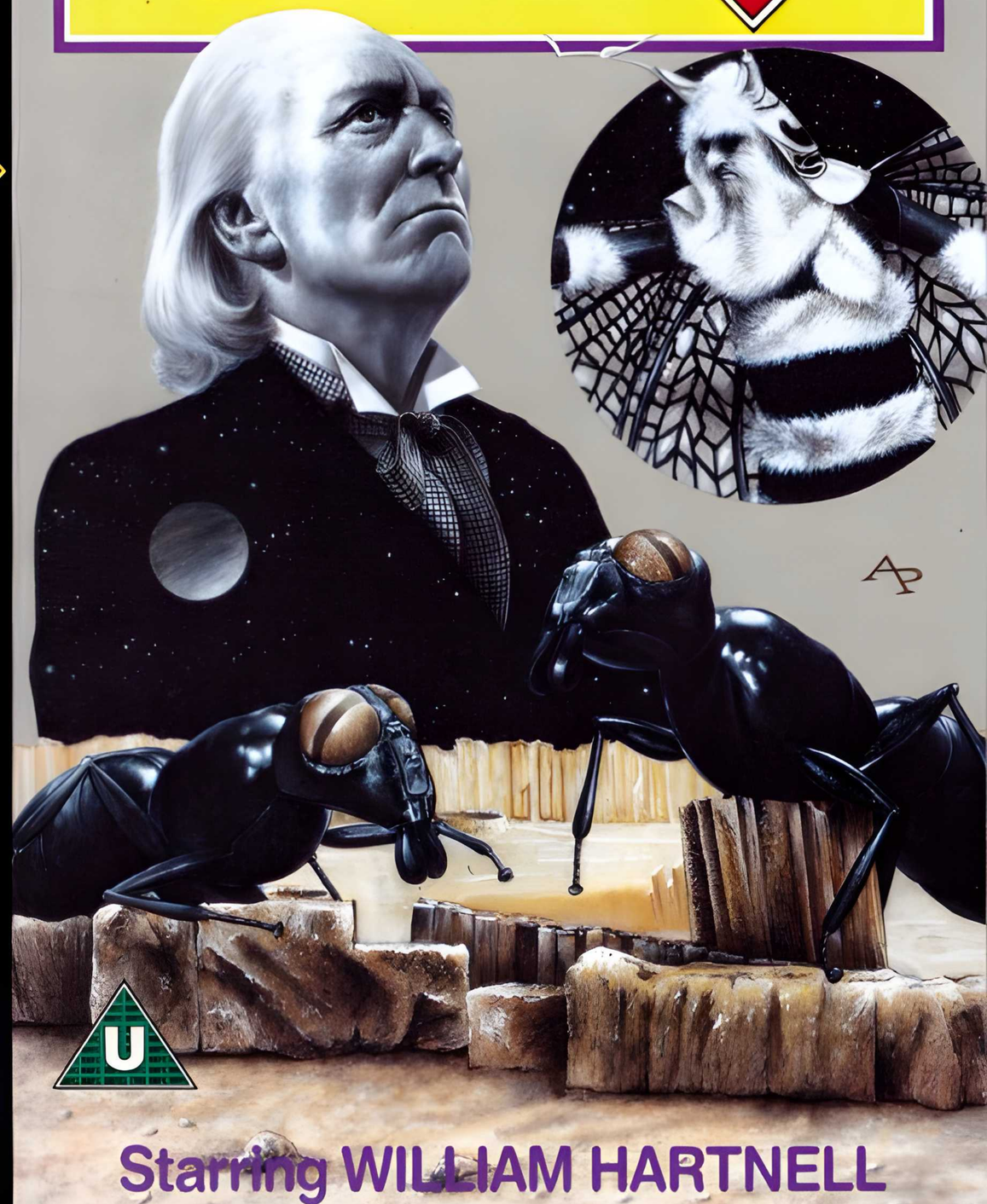
DOCTOR WHO

PART 1
Episodes 1-3



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Starring WILLIAM HARTNELL

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DOCTOR WHO

THE COLLECTION
SEASON 2

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THE WEB PLANET

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THE WEB PLANET

SIX EPISODES 1. THE WEB PLANET 2. THE ZARBI 3. ESCAPE TO DANGER 4. CRATER OF NEEDLES 5. INVASION 6. THE CENTRE
STORY CODE N BROADCAST 13 FEBRUARY 1965 – 20 MARCH 1965
WRITTEN BY BILL STRUTTON PRODUCED BY VERITY LAMBERT DIRECTED BY RICHARD MARTIN

On the strange planet Vortis, the Doctor and his companions aid the butterfly Menoptra race in their battle against the parasitic Animus and their giant ants, the Zarbi...

● AUDIO COMMENTARY
With Verity Lambert, Richard Martin, William Russell and Martin Jarvis (Hilio). Recorded in 2005.

● INFO TEXT
Production insights and trivia delivered via an optional subtitle track.

● MAKING OF DOCUMENTARY
Featuring Maureen O'Brien, William Russell, Martin Jarvis, Verity Lambert, Richard Martin, designer John Wood and make-up supervisor Sonia Markham.

● BEHIND THE SOFA
Our viewing panel watch out for Zarbi on the planet Vortis.

● AUDIO ARCHIVE
William Russell reads *The Lair Of Zarbi Supremo*, a 56-minute sequel to *The Web Planet* from the 1966 *Dr Who Annual*.

● STUDIO CLOCK
A brief glimpse of the studio clock used for the first recording session.

● PDF WRITTEN ARCHIVE

● HD PHOTO GALLERY
Rare photos from the production.

DEVELOPMENT

The next serial would continue the production team's desire to push the boundaries of the series. "We wanted to see how far we could go with being weird," script editor Dennis Spooner told *Doctor Who Magazine*, "and my God, that story tested facilities and technical resources to the limit." The story in question was a six-parter commissioned from writer Bill Strutton. With the programme basking in the success of the Daleks, Strutton was asked to create a new monster species to capture the public's imagination.

The resulting idea, commissioned under the title *Doctor Who And The Webbed Planet*, was prompted by a painful childhood memory: "I'd come upon a shining, empty kerosene tin. In the bottom, there were two bull ants having a hell of a fight. In my childish innocence, I thought I ought to break it up, and put a finger down to separate them. I got the most horrific bite. So I thought of monster ants, radiating deadly venom. Once I had a point of departure, it was easier to develop subsidiary insects to serve a story, such as the gentle butterfly-like Menoptra enslaved by the Zarbi, and the great magnetic spider whose power animated and controlled his evil minions."

It was obvious from the resulting scripts that this story was going to push the production team's resources to breaking point,

and needed a strong-willed director to wrangle it into shape. Enter Richard Martin, fresh from his work on *The Dalek Invasion Of Earth*. "The ideas (of *The Web Planet*) were the nearest to what I felt the series ought to be: pure fantasy. It had marvellous potential and the most pictorially-interesting concept." Martin worked with Spooner on extensive script amendments, being unhappy with the original drafts.

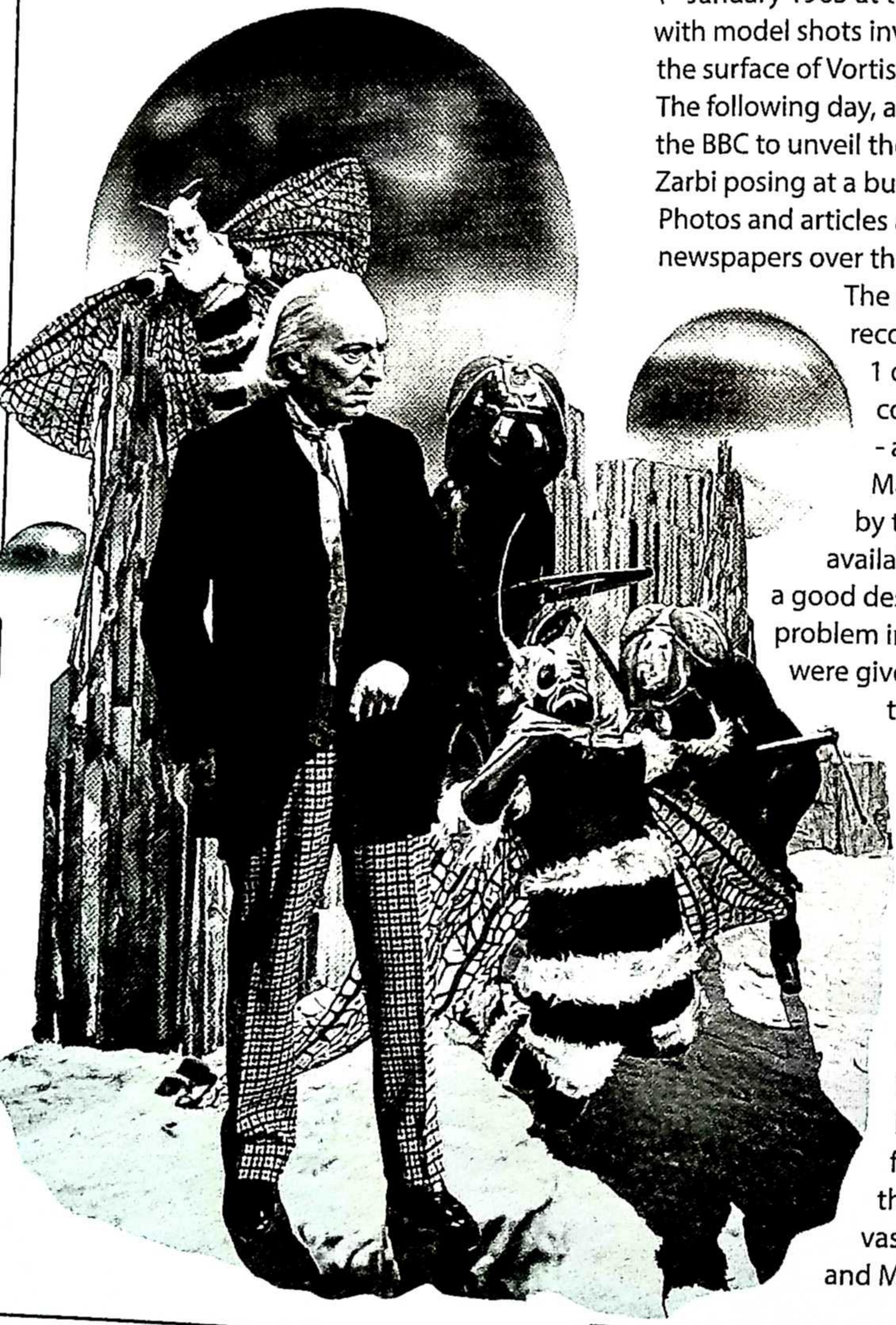
A new designer was assigned to *Doctor Who* for this challenging serial; John Wood. *The Web Planet* would also require extensive costume and make-up work – Daphne Dare and Sonia Markham were assigned accordingly. Dare had worked on *Doctor Who* since the first Dalek story, while Markham had joined for *The Sensorites*.

Wood designed the ant-like Zarbi, with construction of the costumes assigned to freelance prop builders Shawcraft Models Of Uxbridge who had provided special effects for the programme (including building the Daleks) since its inception. The Zarbi costumes were made out of fiberglass – in an effort to disguise the human operator, the hunched design meant that the performers could not stand and had to rest between takes by balancing on raised blocks. Each costume took around half an hour to put on and had severely restricted vision, meaning the operators were sometimes placed on moving trollies for shots that required the Zarbi to move at speed. Established Dalek operators John Scott Martin, Kevin Manser, Robert Jewell and Gerald Taylor were hired to don the cumbersome costumes which would go on to cause significant delays in the studio.

PRODUCTION

Preparing for the recording sessions, Martin hired a choreographer, Roslyn de Winter, "to help get an exciting visual feel" for the butterfly-like Menoptra. Actor Martin Jarvis, cast as Hilio, remembered "Roslyn asking me to stay behind for extra Menoptra practice. I was completely engulfed in this costume, with the

black and white striped body, black eye covers, antenna and wings that were sort of regal. I remember going to the canteen and having to be very careful not to get my wings stuck in the lift!" Alongside her role as choreographer, de Winter was also cast as Vrestin.



One of the actors under consideration for this story was Peter Purves, who Martin felt would be wasted in a minor Menoptra role but promised to keep him in mind for future castings.

Pre-filming for the serial started on Monday 4th January 1965 at the Ealing studios, starting with model shots involving the TARDIS on the surface of Vortis, and various cutaways. The following day, a press call was held by the BBC to unveil their new monsters with a Zarbi posing at a bus stop outside the studios. Photos and articles appeared in several newspapers over the following few days.

The six episodes were recorded in Riverside Studio 1 on consecutive Fridays, commencing 22nd January - again director Richard Martin was frustrated by the lack of facilities available to his team. "I had a good designer, but it was a real problem in the little studios we were given to make something that was magic enough. My attitude was so arrogant – I would say that if we needed to do something, we should do it. Then Verity would come along and say I'd overspent." Lambert felt that Martin's work was "impressive" but "perhaps too imaginative sometimes for the budget." When the serial resulted in a vast overspend, Lambert and Martin again came to

blows. "£1,000 over was a huge amount in those days, so we had a major confrontation. I don't bear any malice towards Richard, but you can't continually go over budget and get away with it."

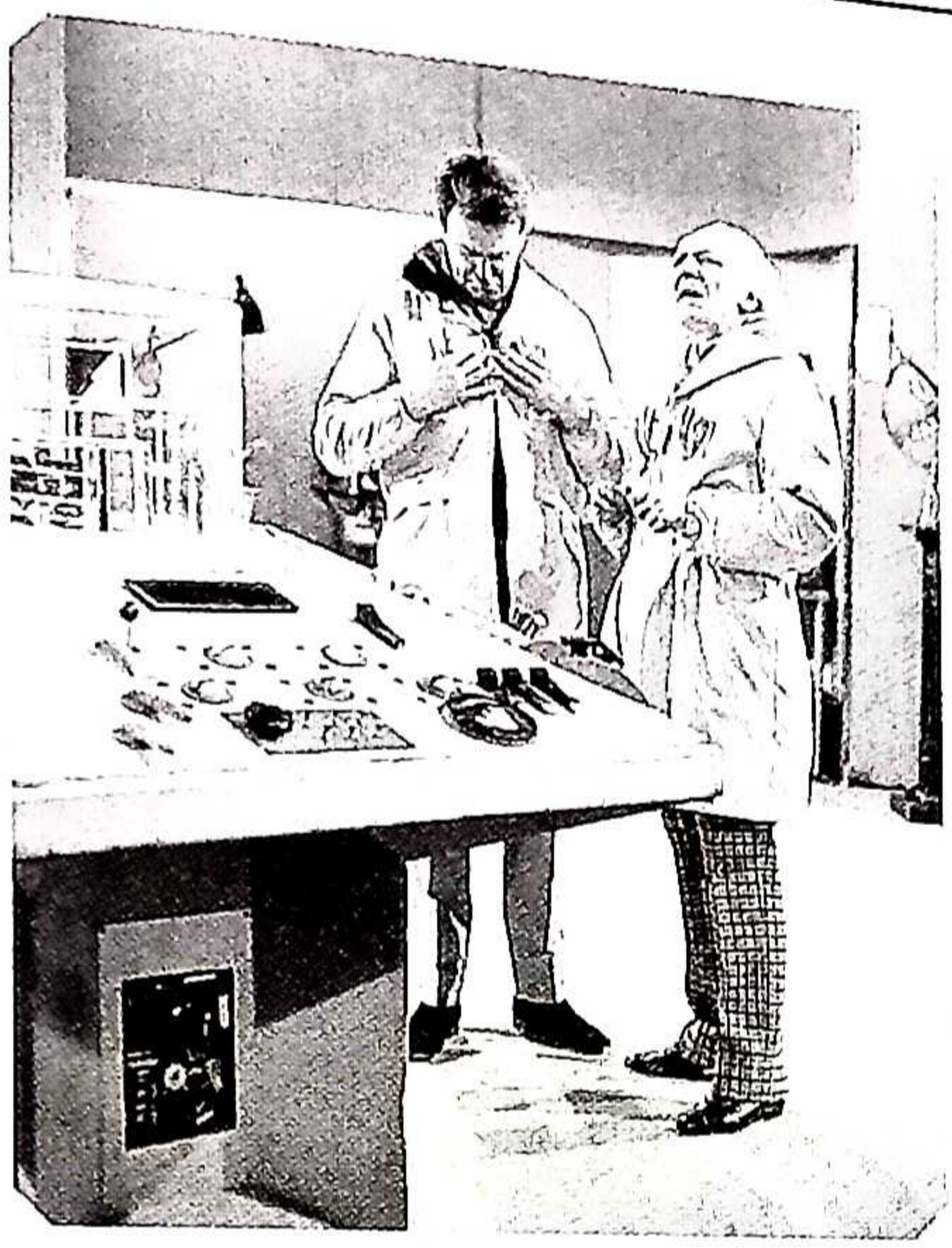
William Russell remembered the story as "a bit of a disaster, because they spent a fortune. I think it was a wonderful idea, but it wasn't terribly popular with us at the point, the Menoptra and all those things. They were very credible to look at, those big ants, but they didn't quite work."

RECEPTION

A specially-filmed trailer for *The Web Planet* was screened after the concluding episode of *The Romans*, to Richard Martin's disdain. He lodged a written complaint with Verity Lambert, who replied that the humourous tone of the trailer was intended to "take the curse out of the Zarbi" for younger audience members.

The striking visuals of *The Web Planet* resulted in another *Radio Times* cover, and the monster-related publicity catapulted viewing figures to new heights, with 13.5 million viewers tuning in for the first episode. Figures remained relatively consistent across the story's remaining five instalments, with 12.5, 12.5, 13.0, 12.0 and 12.0 million viewers watching. "The story got very good viewing figures," recalled Dennis Spooner, "but we all decided we wouldn't do anything like it again – not because of the story content, but because of the sheer cost and technical problems involved, plus the fact that we ended up with something that wasn't that sensational. The Zarbi did not return because I think we felt we had overstretched our resources."

The story was voted 219th out of 241 stories in *Doctor Who Magazine*'s 2014 story poll, with a 56% approval rating.



AFTER IMAGE

Badges of *The Web Planet*'s monsters were released by Plastoid in 1965, and the creatures also appeared in that year's *Doctor Who Give-A-Show Projector Set* from Chad Valley (all slides from this set are available to view on Disc 8).

The Web Planet became the second ever *Doctor Who* novelisation, adapted by Bill Strutton and released in 1965 under the title *Doctor Who And The Zarbi* by the publishers Frederick Muller. The novel was reissued by Target in 1973 and was eventually retitled *The Web Planet* for its 'blue spine' reprint in 1990. An audiobook of the novel was issued in November 2005, read by William Russell, and the episode soundtracks were released on vinyl LP by Demon Records in December 2019.

The story was released on VHS in September 1990 in a two-tape set (or a single cassette in Australia and the USA). A DVD followed in October 2005.

Within minutes of the TARDIS's arrival on twelfth-century Earth, the Doctor and his companions are in serious trouble.

They happen to intercept a Saracen attack on Richard the Lionheart, thereby enabling the English King to escape otherwise certain capture.

But Barbara is kidnapped and carried off by the Saracens to the Sultan Saladin's court.

Saladin spares her life—on condition she entertains his court by telling stories. And, like Scheherazade, if she fails, then she must die...

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DOCTOR WHO

THE COLLECTION SEASON 2

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THE CRUSADE

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THE CRUSADE

FOUR EPISODES 1. THE LION 2. THE KNIGHT OF JAFFA 3. THE WHEEL OF FORTUNE 4. THE WARLORDS
STORY CODE P BROADCAST 27 MARCH 1965 – 17 APRIL 1965
WRITTEN BY DAVID WHITAKER PRODUCED BY VERITY LAMBERT DIRECTED BY DOUGLAS CAMFIELD

In 12th century Palestine, the Doctor and his friends are drawn into the holy war between King Richard and the Saracen ruler Saladin...

EPISODE RECONSTRUCTIONS

Episodes 2 and 4 of this serial are missing from the BBC Archives, but the full story can be enjoyed by watching these reconstructions which feature 'telesnap' photographs taken from the original broadcast, alongside restored off-air soundtrack recordings of variable quality. These reconstructions can be viewed with or without descriptive narration or subtitles.

WILLIAM RUSSELL LINKS

Watch the existing episodes 1 and 3 with linking material from William Russell to fill the gaps, recalling the story in character as Ian Chesterton.

AUDIO COMMENTARIES

Exclusive to Blu-ray, on *The Lion* with Bruce Grenville, Neil Lambess & Paul Scoones who all played a part in this missing episode's recovery, plus Julian Glover (King Richard) on *The Wheel Of Fortune*. Recorded in 2021 and 2004.

INFO TEXT

Production information and trivia available to view via an optional subtitle track.

SYLVESTER McCOY LINKS

In 1991, Sylvester McCoy (The Doctor) presented a VHS release profiling three episodes from William Hartnell's era. Included here are his links for *The Wheel Of Fortune.*

LOOKING FOR DAVID

A profile of the series first story editor and writer of *The Crusade*, David Whitaker. Presented by Toby Hadoke with interviews including Carole Ann Ford and director Tim Combe.

THE PANOPTICON ARCHIVES

Rare interview footage of Jacqueline Hill (Barbara), Adrienne Hill (Katarina), Michael Craze (Ben) and Carole Ann Ford.

STUDIO CLOCK

A brief glimpse of the studio clock used for the third recording session.

HD PHOTO GALLERY

Photographs taken during production of the story including many rare images.

TELESNAPS GALLERY

A gallery of photographer John Cura's offscreen images taken during the broadcast of Episodes 2 and 4.

PDF WRITTEN ARCHIVE

Includes camera scripts, BBC production file, Radio Times clippings and John Cura's off-screen telesnaps.

COMING SOON

A trailer for *The Space Museum* and *The Chase.*

DEVELOPMENT

On Sunday 1st November 1965, ex-script editor David Whitaker was commissioned to provide a new four-part historical adventure. Whitaker decided to set his serial during the Third Crusade, between 1189 and 1192 during the Holy War that saw European forces attempt to wrestle Palestine from an expanding Muslim empire. King Richard The Lionheart and his sister Joanna were historical figures with whom Whitaker became enamoured and *The Crusade* "the story I am technically proudest of. It achieved almost to a word what I set out to depict and was peopled with some interesting real characters. I became fascinated with the relationship between Richard and his sister, which was almost incestuous in its intensity. I realised the dialogue that the story allowed me to write, and the period itself was so interesting that it became almost a labour of love to produce a script worthy of the depth of drama that had inspired it, within the limits of the budget and what was permissible for that time slot."

The story centred around two true historical events - an attempt by King Richard to achieve peace via an arranged marriage between his sister Joanna and the brother of his main adversary Saladin, and a later ambush on the King near Jaffa in 1191. Story editor Dennis Spooner was greatly impressed by the resulting four scripts, initially drafted under the umbrella title *Doctor Who And The Saracen Hordes*, and later *The Lion-heart*. Director Douglas Camfield, hired for his first full story on the programme, concurred with Spooner's positive outlook. "It was the best *Doctor Who* script I've ever worked on – beautifully written, meticulously researched, and I don't remember having to alter a single line."

Camfeld cast character actor Julian Glover in the key role of Richard. Glover recalled that the questionable relationship between Richard and Joanna needed to be toned down during the rehearsal period: "Richard the Lionheart is someone we all know about, but we had to soft-pedal on some of it, such as the suggestion that the relationship between him and his sister was not just that of siblings."

PRODUCTION

Pre-filming for the story took place at Ealing over three days from Tuesday 16th February 1966, including forest scenes and two fight sequences that required stunt choreography for William Russell.

During the first week of rehearsals for the studio recordings, Verity Lambert announced

that she would be leaving *Doctor Who* to produce *199 Park Lane*, a twice-weekly soap opera based around a Mayfair tower block. The series would only run for 18 episodes, and no longer exists in the BBC Archives.

Recording of *The Crusade* took place over four Friday nights from 5th March, at Riverside Studio 1. Writer David Whitaker was delighted with the results: "The final satisfaction came with the truly inspired acting and direction – Douglas Camfield worked my words into some beautiful and taut images."

RECEPTION

Ratings dipped as *Doctor Who* embarked on another historical adventure, with 10.5 million viewers tuning in for Episode 1, falling to 8.5 million for Episode 2, then rising to 9.0 and 9.5 million for Episodes 3 and 4. The story ranked 128th out of 241 stories in *Doctor Who Magazine's* 2014 story poll, with a 70% approval rating.

AFTER IMAGE

The master videotapes of *The Crusade* were wiped in the late 1960s, although film recordings had been struck for overseas sale. When an inventory of *Doctor Who* episodes was undertaken by the BBC Archive in the early 1980s, it was discovered that only Episode 3, *The Wheel Of Fortune* remained. This was the sole surviving instalment of *The Crusade* until Episode 1, *The Lion*, was returned to the BBC by film collector Bruce Grenville (thanks Bruce!) from New Zealand in 1999.

David Whitaker novelised his scripts as *Doctor Who And The Crusaders* for Frederick Muller in 1966; this was later acquired and re-released by Target Books in 1973. An audiobook of the novel was released in November 2005 as part of the CD box set *Doctor Who Travels In Time & Space*, read by William Russell. A collected book of *The Crusade* scripts was released in November 1994, and the soundtracks issued on CD with linking narration from William Russell in May 2005.

Episode 3, *The Wheel Of Fortune*, was made available on VHS in June 1991 when it was issued on *The Hartnell Years* compilation. When Episode 1 was recovered, both were released as part of a special VHS box set with newly-filmed linking material from William Russell, that also included postcards, a keyring, CD soundtracks of the missing episodes, and all four episodes of *The Space Museum*. The existing episodes and soundtracks were then released on DVD as part of the *Lost In Time* box set in November 2011.

The TARDIS materialises on what, at first sight, appears to be a dry and lifeless planet, serving only as a graveyard for spaceships.

Then the TARDIS crew discovers a magnificent museum housing relics from every corner of the galaxy. These have been assembled by the Moroks, a race of cruel conquerors who have invaded the planet Xeros and enslaved its inhabitants.

Upon further exploration the Doctor, Ian, Barbara and Vicki seem to stumble upon the impossible. For suddenly facing them in an exhibit case they find – themselves.

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DOCTOR WHO

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THE SPACE MUSEUM

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THE SPACE MUSEUM

FOUR EPISODES 1. THE SPACE MUSEUM 2. THE DIMENSIONS OF TIME 3. THE SEARCH 4. THE FINAL PHASE
STORY CODE Q BROADCAST 24 APRIL 1965 – 15 MAY 1965
WRITTEN BY GLYN JONES PRODUCED BY VERITY LAMBERT DIRECTED BY MERVYN PINFIELD

On the planet Xeros, the TARDIS crew find themselves frozen in time as exhibits in a galactic museum...

- AUDIO COMMENTARY
With Maureen O'Brien, William Russell and writer Glyn Jones. Recorded in 2009.

- INFO TEXT
Production insights and trivia delivered via an optional subtitle track.

- DEFENDING THE MUSEUM
Writer Robert Shearman defends this often-overlooked adventure.

- COLLECTIBLES DOCUMENTARY
A new documentary examining *Doctor Who* merchandise made available during the 1960s.

- BBC CONTINUITY

- HD PHOTO GALLERY

- PDF WRITTEN ARCHIVE

DEVELOPMENT

In 1963, David Whitaker had seen a play called *Early One Morning* performed at the Chelmsford Civic and later met its author Glyn Jones at a dinner party. In October the following year, Whitaker asked Jones to submit a *Doctor Who* idea and was impressed with the resulting storyline. Whitaker's successor Dennis Spooner agreed that Jones' idea had potential and four scripts were quickly developed.

With Jones' story *The Space Museum* granted a production slot, ex-associate producer Mervyn Pinfield was assigned to direct. To help offset recent budget blow-outs, the story was planned to be made cheaply on a contained number of sets and with a limited guest cast. Spencer Chapman was hired to design the serial, with Daphne Dare handling costumes and Sonia Markham make-up design – including the distinctive eyebrows for the alien guest cast.

Script revisions were made by Spooner, with the story editor removing much of the humour Jones had included – Jones was unhappy with these changes and would later reinstate much of his original material in the 1987 novelisation.

PRODUCTION

A small amount of pre-filming was required for the special effects shot of Vicki dropping a

glass, only to have it return to her hand; this would need to be shot on film and then played in reverse. This moment was shot at Ealing on Thursday 11th March, while Maureen O'Brien was rehearsing Episode 2 of *The Crusade*. Also filmed on this day were various model shots.

During the first rehearsal week, William Russell recorded an appearance on *Junior Points Of View*, appraising the "friendly" monster creation of a viewer called 'the Doodle' from the planet Doonduinarnun.

The day of the recording of Episode 1, on Friday 2nd April, news broke that William Russell and Jacqueline Hill would be departing *Doctor Who* in May.

Guest star Jeremy Bulloch, later to find fame as Boba Fett in the *Star Wars* saga, told *Doctor Who Magazine* that "the story seemed to have a tiny budget, but was good fun. We'd be shooting those guns, and the flash bulb on the end was supposed to light up. When it didn't, we often thought the take was over, but a lot of that ended up on screen. My biggest problem was my eyebrows, which kept falling down my face at awkward moments."

RECEPTION

10.5 million viewers watched the first episode, but the story didn't sustain their interest. 9.2 million returned for Episode 2, with 8.5 million coming back for the concluding two instalments. *The Space Museum* came 232nd in *Doctor Who Magazine*'s 2014 story poll, becoming the lowest ranking Hartnell story with a 53% approval rating.

AFTER IMAGE

Glyn Jones novelised his story for Target Books in 1987. The story was released on VHS in June 1999, in a special double-pack alongside *The Crusade*, and then on DVD, in a box set with *The Chase* in March 2010.

Starring WILLIAM HARTNELL in THE CHASE

By Terry Nation

"We must face the facts - the Daleks are closing in on us".

...and they are closing in on the Doctor in a chase through both the Universe and through time itself! For having created their own time machine, the Daleks are able to pursue the TARDIS from the planet Aridius, on to the Empire State Building in 1966, on to the Marie Celeste in 1872 and even on into a haunted house within someone's nightmare!

Recognising that he must force a resolution to this desperate chase through time, the scene is set for a confrontation between the Time Lord and his most feared enemy on the jungle planet of Mechanus...

Originally transmitted 22 May - 26 June 1965, this 6 part adventure is released for the first time on BBC Video, in this unique souvenir tin, marking the 30th anniversary of Doctor Who.

Running time: 148 mins approx.

Produced by Verity Lambert
Directed by Richard Martin

For more information on Doctor Who please send a SAE to:
Doctor Who Appreciation Society, PO Box 519, London SW17 8BU

PARENTAL GUIDANCE
General viewing, but some scenes may be unsuitable for young children

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DOCTOR WHO 30th ANNIVERSARY 1963-93

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THE CHASE

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THE CHASE

DOCTOR WHO 30th ANNIVERSARY 1963-93

Starring WILLIAM HARTNELL

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DOCTOR WHO

THE COLLECTION
SEASON 2

DISC EIGHT
THE CHASE

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THE CHASE

SIX EPISODES 1. THE EXECUTIONERS 2. THE DEATH OF TIME 3. FLIGHT THROUGH ETERNITY
4. JOURNEY INTO TERROR 5. THE DEATH OF DOCTOR WHO 6. THE PLANET OF DECISION
STORY CODE R BROADCAST 22 MAY 1965 – 26 JUNE 1965
WRITTEN BY TERRY NATION PRODUCED BY VERITY LAMBERT DIRECTED BY RICHARD MARTIN

The Doctor and his companions are pursued through time and space by the Daleks...

● AUDIO COMMENTARY
With Peter Purves, Maureen O'Brien, William Russell and Richard Martin. Recorded in 2009.

● INFO TEXT
Production insights and trivia delivered via an optional subtitle track.

● MAKING OF FEATURETTE
Director Richard Martin recalls the making of this serial.

● BEHIND THE SOFA
London, 1965! Our panel bid a fond farewell to Ian and Barbara in the penultimate adventure of *Doctor Who*'s second season.

● IAN & BARBARA FEATURETTE
A celebration of two of the Doctor's most beloved companions.

● MECHONOIDS FEATURETTE
A look at the Daleks' flame-throwing adversaries.

● DALEKS BEYOND THE SCREEN
This featurette examines the Daleks' appearances outside of the television series, including the explosion of merchandise in the 1960s.

● DALEKS CONQUER AND DESTROY
A discussion of the enduring legacy of the Daleks.

● GIVE-A-SHOW SLIDES
A presentation of sixteen stories from the *Doctor Who Give-A-Show* projector released in 1965, featuring the Daleks, Zarbi and Menoptra.

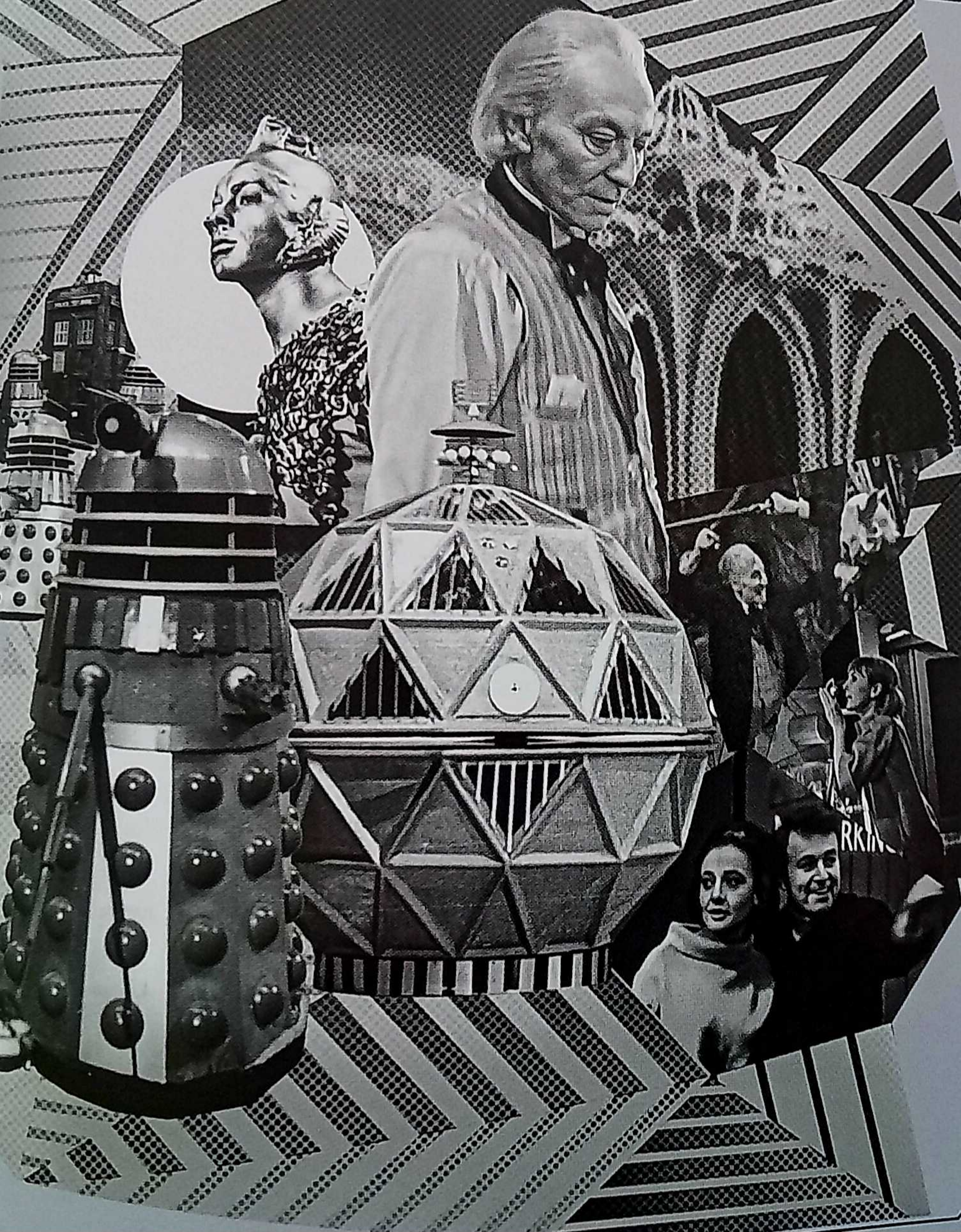
● MARY CELESTE FEATURETTE
A look at the American merchant ship that was discovered adrift and deserted in 1872, as featured in *The Chase*.

● THE WAYNE & SHUSTER SHOW
A Dalek sketch broadcast 04/09/65.

● HD PHOTO GALLERY

● PDF WRITTEN ARCHIVE

● COMING SOON
A trailer for *The Time Meddler*.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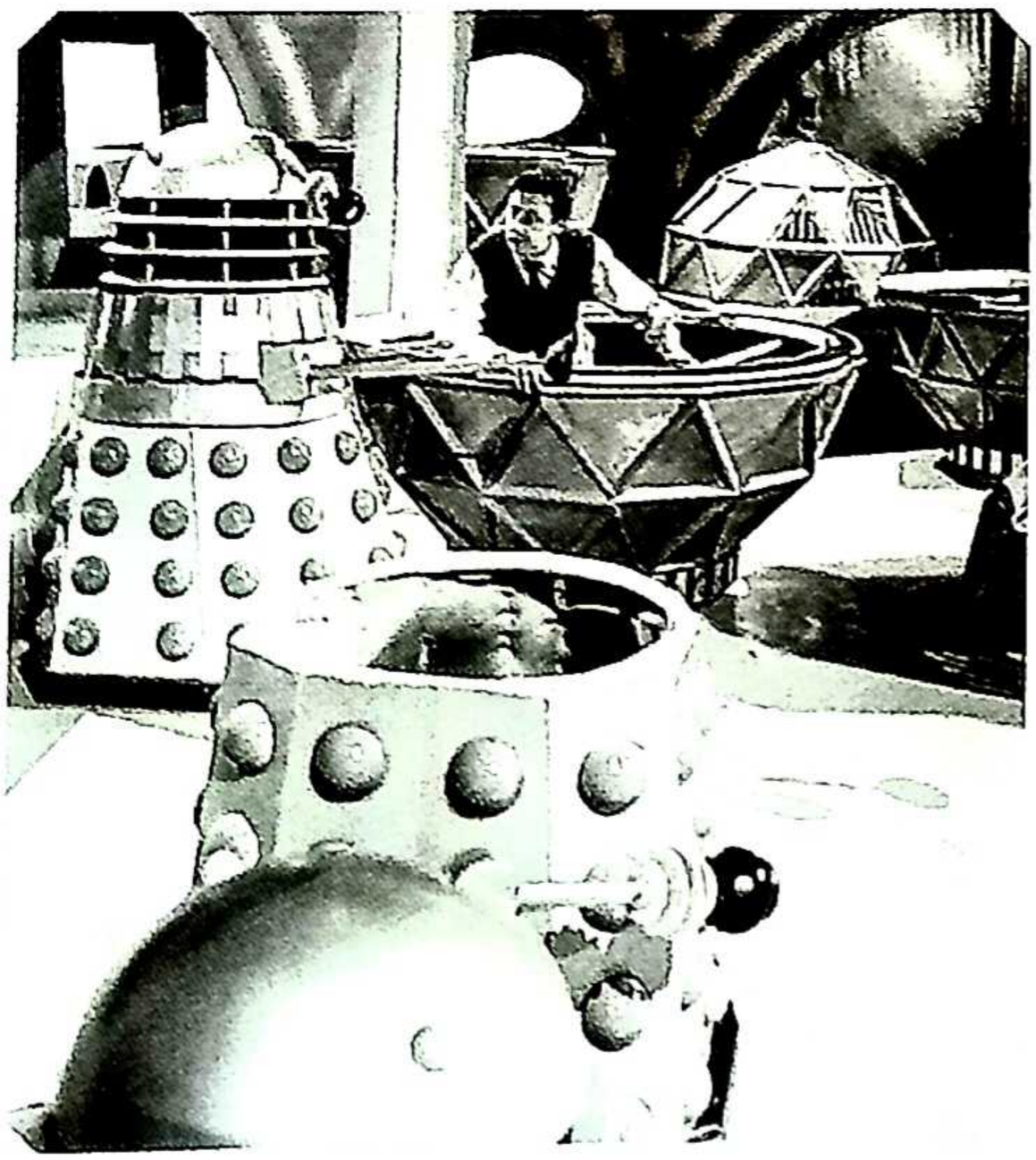
DEVELOPMENT

For the second time this season, the Daleks were back. "It was really the demand of the public," writer Terry Nation explained to *Doctor Who Magazine*. "They kept saying, can we do another Dalek story? We'd done them in the Dalek city, we'd done them on Earth, so we thought let's have a kind of chase through space. It's a fun thing to do anyway, and we could go through times and locations, so that's what we set about doing."

Nation delivered a synopsis of his new Dalek idea on Sunday 10th January 1965, titled *The Pursuers*. Eager to replicate the success of the Daleks, Nation included a new race of robotic adversaries which he called the Mechons, later Mechonoids, who spoke in computer code.

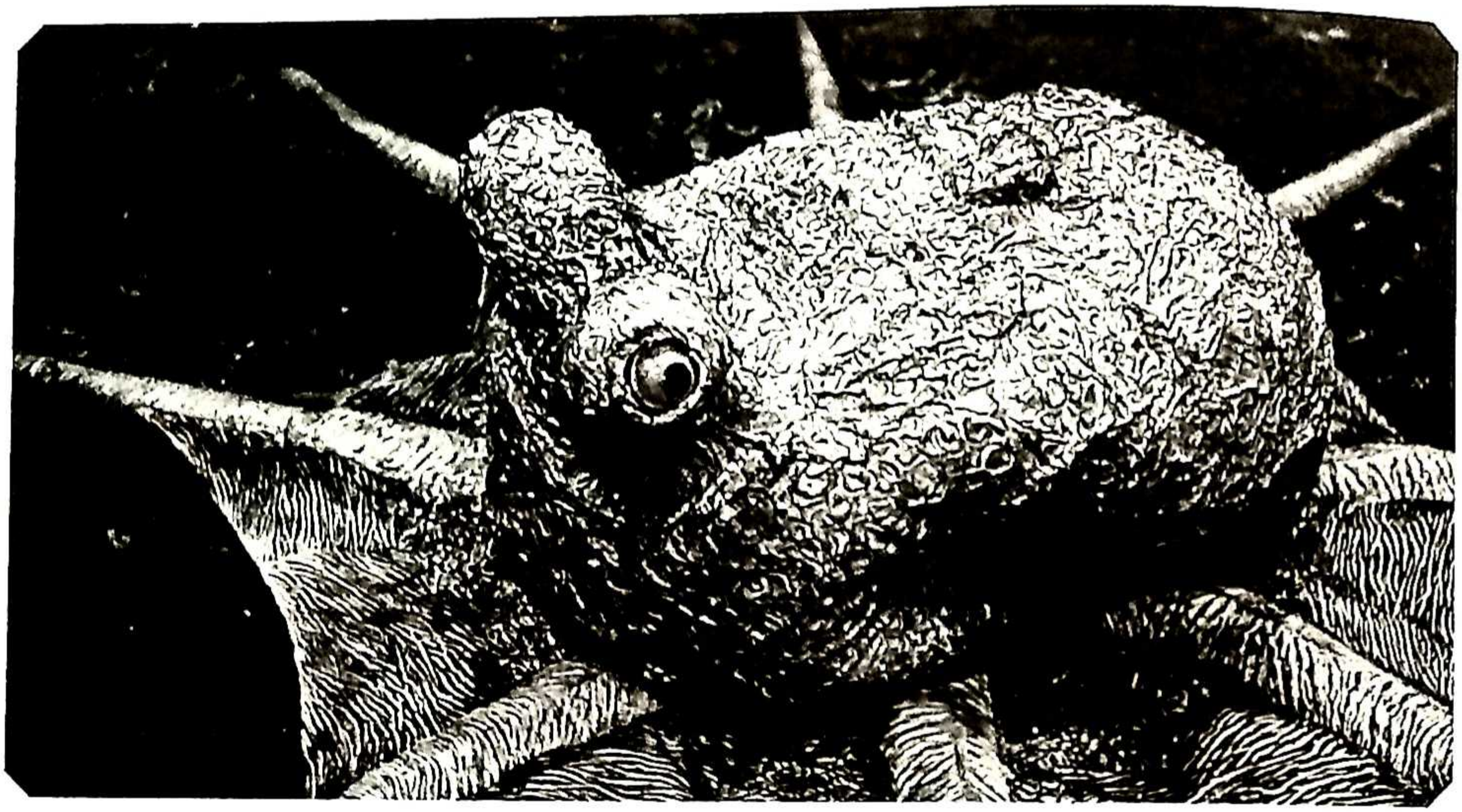
As in *The Dalek Invasion Of Earth*, it fell to Nation to include the departure of a regular cast member – only this time, it would be both William Russell and Jacqueline Hill leaving. Hill recalls their decision to quit the show was "a mutual thing. We'd done two years, and there wasn't a lot more we could do with it. Everything that we wanted to do had been accomplished, and we felt, and I think Verity agreed with us, that it was time for the series to try and do something new. I think it had always been felt that Ian and Barbara, who had this slightly romantic side to their relationship, should go together much as they came – back to the London they left. They wrote us out well, I thought. Apart from the obvious sentiments, I can't remember having any real regrets. Carole had tested the waters as far as leaving was concerned, and she had shown that it was perfectly possible for the show to continue without one of us, so when the time came, we had no qualms about the decision."



William Russell concurred: "I'm a restless soul, I never like to stay too long in the same thing. It was a very deliberate decision. I don't like it when I suddenly find myself in a job that's going on and on, and that's what happened. Poor Bill Hartnell was horrified. He couldn't understand what I was doing and why I wanted to go. Jackie and I had talked it over and decided to leave together." Verity Lambert thought their departure was "a pity, because they were our link with Earth, and that was a terribly important thing which could never be replaced."

Richard Martin was chosen to direct Ian and Barbara's swansong – he later admitted he had been reluctant to helm a third Dalek story but was told by Lambert that "you owe it to me."

Dennis Spooner decided to move on from *Doctor Who* when offered a job by Terry Nation on glossy colour action series *The Baron* for ITC, as Nation's co-writer and assistant editor – *The Chase* was to be his final serial and he was trailed by his successor Donald Tosh, fresh from a stint as story editor of the BBC soap opera *Compact*.



PRODUCTION

Pre-filming for the serial took place in April 1965; at Camber Sands in East Sussex (doubling for Aridius) and Ealing for special effects shots. Also recorded at Ealing was the Mary Celeste siege from Episode 3 (which required the use of a water tank), and the Dalek/Mechonoid battle from Episode 6. A large portion of the budget for the story was allocated to build the Mechonoid robots which were to be heavily promoted to the press and potential merchandise manufacturers.

During rehearsals for the studio recordings it became apparent to Richard Martin that William Hartnell was having trouble remembering his dialogue, an issue that would get steadily worse over the coming years.

The first episode of *The Chase* was recorded on Friday 30th April, with the remaining five episodes taped weekly. For Episode 1, Nation had included an appearance from pop group The Beatles in his script. Richard Martin recalled that the intention had been for the Fab Four to appear in the studio made-up as old men: "We had to get permission from their manager but he said it wouldn't be good for their image. We had to cut it." Instead, footage of the band was used from a TV appearance performing *Ticket To Ride*. "They were so hot at that time," noted Terry Nation. "I remember with great pride that the commercial channel was running The Beatles when they were at their peak, at the same time as that *Doctor Who* episode – and *Doctor Who* got the ratings. I was pretty pleased with that."

Joining the cast for Episode 3, *Flight Through Eternity*, was guest actor Peter Purves who Richard Martin had remembered from his auditions for *The Web Planet*. "Richard didn't give me a job, but he said he would remember me and, as luck would have it, he did. When he was doing *The Chase*, he cast me as the hillbilly, Morton Dill. After the recording, Verity and Dennis came up to me and said 'That was smashing, would you join us down the pub?'" It transpired that both William Hartnell

and Maureen O'Brien had enjoyed working with Purves and had suggested him to Verity Lambert and Dennis Spooner as a series regular. "You could have knocked me over with a feather," recalled Purves. "I went in and saw them in the office the next day, and came away with a job! Three weeks after I played this hillbilly, I was a regular in *Doctor Who* as a totally different character. I should think that's almost a unique experience, to change characters so quickly." Purves was contracted to play 'Michael' (later renamed Steven Taylor), an Earth astronaut character devised by Dennis Spooner to replace Ian and Barbara, who would join the TARDIS crew in Episode 6, and stay in the programme for at least 13 episodes.

RECEPTION

Extra publicity for *Doctor Who* was generated during transmission of this story when the Aaru motion picture *Dr Who And The Daleks* hit cinema screens around the country. This was a remake of Terry Nation's first Dalek serial, and starred Peter Cushing in the title role.

Sydney Newman praised *The Chase* as "one of the best ever" *Doctor Who* stories that "provided a nice exit for Barbara and Ian." Ratings were good, but slightly affected by the warmer weather as the story transmitted over the summer. 10 million viewers tuned in for Episode 1, with a very steady 9.5, 9.0, 9,5, 9.0 and 9.5 million returning for the remaining five episodes. The story came 175th in *Doctor Who Magazine*'s 2014 story poll, with a 62% approval rating.

AFTER IMAGE

Attempts were made to heavily merchandise the Mechonoids (or 'Mechanoids' as they were often renamed). Toy models were released in 1965 but to Terry Nation's dismay "didn't take off." The robots were regularly featured in the *TV Century 21* comic as part of the strip *The Daleks*, written by David Whitaker.

An edited recording of Episode 6 was released on seven-inch vinyl in April 1966 with narration from Dalek voice actor David Graham, new incidental music and a re-recording of the *Doctor Who* theme music.

John Peel novelised *The Chase* for Target Books in 1989. An audiobook of this novel was released in August 2011, read by Maureen O'Brien. The VHS was released in September 1993 as part of a special tin box set, packaged with 1988's *Remembrance Of The Daleks*. A DVD of *The Chase* was issued in a double pack with *The Space Museum* in March 2010.

Sound effects from the story were included on various CD releases including *30 Years At The Radiophonic Workshop* (1993) and *The 50th Anniversary Collection* (2013/2014).

DOCTOR WHO

Starring William Hartnell

THE TIME MEDDLER

by Dennis Spooner

The TARDIS lands on the Northumbrian coast, where new companion Steven discovers a Viking helmet and the Doctor deduces they must have arrived in the 11th century. Steven remains sceptical, especially when he and Vicki encounter what appears to be a Saxon hunter with a modern wristwatch. Investigating a nearby monastery, the Doctor discovers further anachronisms. Who is the mysterious monk observing the time travellers' every move, and why is he so interested in the outcome of the Battle of Hastings?

Special Features

◎ **Commentary** by Verity Lambert (Producer), Peter Purves (Steven Taylor), Donald Tosh (Story Editor) and Barry Newbery (Designer), moderated by Clayton Hickman ◎ **Verity Lambert Obituary** A concise essay looking back over the career of one of **Doctor Who**'s co-creators ◎ **The Lost Twelve Seconds** A small part of episode four is still missing, and this short item uses an off-air audio recording and the original script to place the missing 12 seconds in context ◎ **Restoration** A featurette showing the techniques used in the restoration of this story ◎ **Stripped for Action – The First Doctor** A look back at the First Doctor's colourful comic strip adventures ◎ **Verity Lambert Gallery** A collection of photographs of the trailblazing producer ◎ **Radio Times Billings** Original listings from Radio Times in PDF format (DVD-ROM PC / Mac) ◎ **Photo Gallery** ◎ **Production Subtitles** ◎ **Coming Soon Trailer** ◎ **Digitally remastered picture and sound quality**

This story was originally broadcast on BBC1 between **3rd - 24th July 1965**
Produced by **Verity Lambert**
Directed by **Douglas Camfield**
Contains digitally remastered black and white footage

Liner notes by **Sue Cowley** Cover by **Clayton Hickman**

BBC DVD

ASPECT RATIO	16:9 & 4:3
MAIN SOUNDTRACK	English Mono + Stereo
DISC FORMAT	DVD9
FEATURE LENGTH	100 mins approx
REGION	2 + 4 Colour PAL UK
SUBTITLES	English for the Hard of Hearing

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DOCTOR WHO

THE TIME MEDDLER

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The WILLIAM HARTNELL Years 1963-66

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DOCTOR WHO

THE COLLECTION
SEASON 2

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THE TIME MEDDLER

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THE TIME MEDDLER

FOUR EPISODES 1. THE WATCHER 2. THE MEDDLING MONK 3. A BATTLE OF WITS 4. CHECKMATE
STORY CODE S BROADCAST 03 JULY 1965 – 24 JULY 1965
WRITTEN BY DENNIS SPOONER PRODUCED BY VERITY LAMBERT DIRECTED BY DOUGLAS CAMFIELD

The TARDIS lands in England, 1066, where the Doctor discovers that one of his own people is attempting to change history...

● AUDIO COMMENTARY
With Peter Purves, Verity Lambert, story editor Donald Tosh and designer Barry Newbery. Recorded in 2007.

● INFO TEXT

● BEHIND THE SOFA

● RESTORATION FEATURETTE
A demonstration of the techniques used to restore this story for its DVD release.

● THE LOST 12 SECONDS
Although a brief section of censored action has been patched for this Blu-ray release, this is how the material was presented on DVD.

● SEASON 2 DOCUMENTARY
The story of Season 2, with actors Carole Ann Ford, Maureen O'Brien and Peter Purves, story editor Donald Tosh, directors Richard Martin and Christopher Barry with vision mixer Clive Doig.

● BBC REPEAT TRAILS & CONTINUITIES

● HD PHOTO GALLERY

● PDF WRITTEN ARCHIVE

● COMING SOON
A trailer for *Galaxy 4*.

DEVELOPMENT

Outgoing story editor Dennis Spooner was given the responsibility of new companion Steven Taylor's first full story; he was officially commissioned on Monday 15th March 1965. Spooner was keen to write another historical serial, but also to continue pushing the boundaries of the programme – the resulting story would combine elements of the 'straight historical' and 'science-fantasy' adventures that were familiar to the audience.

Spooner developed the character of the Monk, an antagonist for the Doctor who delighted in meddling with time. Leaning into his penchant for humour, Spooner saw the Monk as a time-travelling prankster rather than an out-and-out villain, and began to craft

a story that would see the Monk interfering with established Earth history. During the development process, Spooner hit on the idea of making the Monk one of the Doctor's own race, with his own TARDIS – making this the first appearance of another Time Lord (although not named as such at this point). Setting his serial during the build-up to one of the most famous events in British history – the Battle of Hastings in 1066 – Spooner centred events around William the Conqueror's forthcoming defeat of King Harold II.

The resulting story, *The Time Meddler* would straddle a period of significant change for the programme behind-the-scenes - taking over from Spooner as story editor from this point was Donald Tosh, while Verity Lambert was to be succeeded by new producer John Wiles. Onscreen, Peter Purves joined the TARDIS crew for his first full outing. Purves was excited to join the cast and enjoyed the company of William Hartnell and Maureen O'Brien, although soon became frustrated by his character's lack of development. "*The Time Meddler* was a nice bit of nonsense, and Steven had something to do. He was argumentative, being an experienced space pilot. Sadly that character never appeared again. Except on a couple of occasions, Steven became rather dull."

PRODUCTION

Douglas Camfield was invited back to helm his second full serial as director. Pre-filming took place at the BBC's Film Studios in Ealing on Monday 10th May, for model shots of the TARDIS, while all remaining film material (inserts of Viking ships, the sea, moors, seagulls and the moon) was purchased stock footage.

For the studio recordings, it was decided to move from the regular location of Riverside Studios in Hammersmith to the BBC Television Centre. Episode 1 was recorded on Friday 11th June, between 8:30 and 9:45pm, with the remaining three episodes taped weekly. Camfield cast comic actor Peter Butterworth in the guest role of the Monk, following a suggestion from Verity Lambert, and was pleased to see him quickly get along with William Hartnell. However, Hartnell began to clash with his new producer John Wiles, and this would become an increasing issue over the following year. Peter Purves told *Doctor Who Magazine* that although he "never had a cross word with (Hartnell), he was crotchety with everybody else, and certainly with directors. He was very friendly to me, quirky and amusing, though you can't pretend he wasn't a difficult man. He was a man of contradictions." Maureen O'Brien was "very fond of Bill. (We) gave him a feeling of security, and did have to look after him – I certainly did. My job, really, since the acting was no great sweat, was to laugh Bill out of his rages and tantrums, which I did. He'd get very tetchy, but that's just how he was. Any word of more than two syllables was a bit of a problem for him."

Aware that *The Time Meddler* would conclude *Doctor Who*'s second season before a summer broadcast hiatus, Camfield elected to shoot a special closing credits sequence with the regular characters shot against black drapes and superimposed over a starfield background.

RECEPTION

As transmission of the series crept into summer, ratings dipped. 8.9 million people tuned in to catch *The Watcher*, with 8.8, 7.7 and 8.3 million returning for the remaining episodes. While Episode 3, *A Battle Of Wits*, became the season's lowest-rating episode, *Doctor Who* was still earning a larger audience than its ITV opposition. In 1992, the serial was repeated on BBC2, where it earned ratings of 2.37, 2.79, 2.58 and 2.63 million viewers.

The Time Meddler came a respectable 77th in *Doctor Who Magazine*'s 2014 story poll with a 75% approval rating.

AFTER IMAGE

Nigel Robinson novelised *The Time Meddler* for Target Books, released in October 1987. A VHS tape of the story was issued as part of *The First Doctor Box Set* in November 2002, alongside *The Sensorites* and *The Gunfighters*. A DVD release followed in February 2008.